STATES OF TRANSIENCE IN DRAWING PRACTICES AND THE CONSERVATION OF MUSEUM ARTWORKS

Volume 1 of 2

BRIAN FAY

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Abstract

This practice-led study poses the question ‘What can a close analysis of conservation methods, treatments and theories with its temporal implications contribute to drawing practices that primarily employ the use of pre-existing artwork?’ Through the lens and action of art practice this study challenges certain understandings of both drawing and conservation as temporally possessing linear chronological properties.

Employing an emergent, qualitative practice-led methodology each chapter charts a discrete terrain that identifies and discusses key comparative issues and problems that affect both drawing and conservation. These include: the difficulties of definitions and terminology in both contingent fields and the space this opens for interpretative responses, a critique of positivistic claims made by scientific conservation in identifying artist’s intention using an anachronic analysis of the detail. The fluctuating values of the authorial and substitutional presence of the indexical mark and trace in restoration and representational drawing is examined, and an evaluation of formats and strategies in drawing that position themselves relevant to a depiction and representation of anachronic states of transience is investigated. To focus the range of discourses within conservation this work concentrates on the paintings of Johannes Vermeer. Specifically, on the conservation activities and diagnostic imagery that have informed treatments to these works. This study is further supported by documented conversations with key restorers of Vermeer’s work, and artists who also employ representational drawing strategies in response to pre-existing works.

This research concludes its findings by arguing for the conditions and ontologies of drawing and conservation to be understood temporally as anachronic activities. Whereby, as each can respond to pre-existing works, their relationship to time is non-chronological, durational and plural. This work is intended to contribute to the fields of drawing practice and research, anachronic art historical studies, contemporary conservation theory, and to practice-led epistemologies

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Acknowledgments

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This thesis is dedicated to my father in law Eoghan Ó hAnluain, who was with us when the work began.

Declaration

I declare that the work contained in this thesis has not been submitted for any other award and that it is all my own work.

I declare that the Word Count of this text is 44,630.

Name: Brian Fay

Signature:

Date: August 2014

Introduction

Fig 0.1: Left: Fay, B. (2008) *After John: Study of a Young Girl (recto)* [Ink on paper, 64 cm x 56 cm framed]. Right: John, G. (1922) *Study of a Young Girl (recto)* [Reverse of oil on canvas on stretcher, 64 cm x 56 cm] Collection of Dublin City Gallery: The Hugh Lane: Dublin.

0.1 Starting point – why drawing and conservation?

The central question in my research is 'what can a close analysis of conservation methods, treatments and theories with its temporal implications contribute to drawing practices that primarily employ the use of pre-existing artwork?'. This introduction sets out my motivations for embarking on this work, and describes why as a practitioner it was necessary to address issues and questions that arose in my drawing practice through the context of a PhD. I will provide a sense of the dynamics and outcomes that led to my research question, and chart how I progress my claims and findings throughout the subsequent chapters. To begin this discussion, I wish to highlight a specific moment that crystallised issues in my practice, and prompted the need for this in depth exploration.

My drawing practice and research have, for a number of years, investigated the potential of line to signify temporal readings. This led me to explore diverse drawing strategies, processes and material. [1] More recently, I have concentrated on conservation as a source for drawing. Working from conservation actions and theories provided scope for my practice to respond to ideas of multiple temporal states being present in an artwork, and consequently to consider how these competing temporalities could be understood through drawing's innate temporal conditions. While recognising the value of this relationship as a rich territory, I found that being pursued through a gallery/exhibition context only, my work remained at a certain *unexamined* level.

This was highlighted for me while conducting an artist residency with the Conservation Department at Dublin City Gallery: The Hugh Lane (2008-2010). On arriving into the conservation studio one morning, I observed the conservator delicately treating the craquelere lines on a small Fantin-Latour painting *Portrait of the Artist.* [2] The surface of this painting displayed an extensive network of fine white craquelere lines. These lines were most pronounced over the dark tones in the painting's background, behind where the seated figure of the artist was centrally placed. With the intention of offering the painting a more legible reading, the conservation decision was made to reduce the impact of this craquelere patterning through a discrete imitative in-painting treatment. As I watched the conservator working, the delicate movement of the small brush fascinated me, as it moved gently over the surface deftly concealing this patina of lines and some of the painting's material history. As this treatment was taking place, I was working on two drawings that responded to paintings by Ingres[3] and John[4] in the gallery's collection. I had spent months manually tracing and drawing the craquelere from the surfaces of both paintings in great detail. The procedures I followed in the production of these line

[1] I will provide an audit of my earlier practice in this chapter, see section 0.2.
[2] Fantin-Latour, H. (1870) *Portrait of the Artist* [Oil on canvas**,** 33 x 23.8 cm] Collection of Dublin City Gallery: The Hugh Lane.
[3] Ingres, J. (c.1810-20) *Portrait of Vincent Léon Pallière* [Oil on canvas, 40.7 cm x 32.3 cm] Collection of Dublin City Gallery: The Hugh Lane. Both works were exhibited in the group show Other Men's Flowers, 2008. Artists in this show included: Frank Auerbach Francis Bacon, Martin Kippenberger and Jeff Wall. Full details on this exhibition are available at http://hughlane.ie/all/139-other-mens-flowers.
[4] See Fig 0.1 for my response to John and Fig 0.2 for my response to Ingres.

drawings seemed to parallel the level of time, care and attention required in visually removing the craquelere from the Fantin-Latour painting.

Fig 0.2: Fay, B. (2008) *After Ingres: Portrait of Vincent Léon Pallière* [Ink on paper, 55 cm x 47.5 cm (framed)], Private Collection.

The recognition of a corollary between the two processes of drawing and conservation, albeit with opposing intentions, was a significant moment that prompted fundamental questions for my practice. I was immediately compelled to question: how could both processes share a comparable methodology yet produce such diverse results? To what time does the post-restoration Fantin-Latour painting now belong? Why do I make visible in my drawings what is concealed by the act of restoration? What does the removal of the craquelere as a visual signifier of time mean for this painting? And consequently, what time is signified in my drawing by describing a painting's cracked surface? These questions demonstrated the need for an evaluation of key working assumptions that were present in my practice. This comparative dialectic brought forcefully to

my attention the need for a comparative analysis between the temporal properties of drawing and those of conservation.

To progress this meaningfully it was necessary to dig down into the questions that were now raised. For this to be of consequence, it required positioning my work in other discourses and viewed through a more rigorous prism than that of exhibiting. Placing my work in this critical environment offers a context to analyse and reflect on the nuances of what was occurring, and to posit the emerging material into different discourses. It gave me permission to stop and look down into the practice, rather than maintain a *surface* engagement. To contextualise the dynamics in my thinking before embarking on this research I will present an *audit* of my practice in the following section.

0.2 Auditing my drawing practice

McNamara (2012, p.5) cites Haseman's (2006, p.105) model of an *artistic audit* as an effective way to contextualise one's practice within research. In this model, the practice-led researcher 'goes beyond their own labours to connect with both earlier and contemporaneous productions', thereby providing the reader with a 'research context for their work' and 'a more layered and rich analysis of the contexts of practice'.[5] I am aware that an audit can read as an overly deterministic account of a linear development. The dynamic within an art practice can be anything but singular in its intention, a trait I recognise in my own work. A practice can have a pluralist, non-linear arc that may reflectively and reflexively meander rather than have a singular sequential mapped

[5] While there are many formats in which to provide an account of ones practice, I find the audit model affords me two key features. The original uses of the artistic audit method emerged from the context of performance and live work, promoting an understanding of the previous performances, histories and contexts of that which is performed. If I position the acts and treatment of the conservator to the painting as a set of performances that took place to an existing form/artwork, which I then seek to understand and in some instances re-enact myself, then this form of first and second person research method has a validity to my dialogical inquiry. Secondly, I acknowledge that the term audit of an art practice carries with it a retrospective and positivistic reading. To counter this, I am mindful that a practice can healthily function while being informed by many competing subjective and objective elements. This can include simultaneous combinations of competing intuitive and counter-intuitive impulses and sources, innate contradictions, speculations and paradoxes.

trajectory. [6] Musgrave (2012, n.p.), whose drawing practice could be characterised as having a singular projective strategy observes:

> Whenever I do a sequential talk…I find this kind of sequence really problematic… I try and think about everything at once and drawing can happen all at once. It doesn't have a beginning, middle and end.

Equally, experiential characteristics of tacit knowledge and conceptual ambiguity can be embedded and deployed in the act of drawing. This is particularly so in the case of manually engaged and labour intensive drawing. As Cain (2006, n.p.) points out:

> ... a dialectic in the process of drawing might involve ambiguity in the initial tacit act of externalising a drawing, whilst a second more explicit process, could resolve ambiguity.

This audit acknowledges Cain's observation, in accepting the role of ambiguity in a practice, while endeavouring to provide an explicit account of its workings.
Prior to undertaking this study, my work emerged from an examination of recording time through non-figurative indexical drawing strategies. They were informed by a recording of time as opposed to that of temporality or duration. During this period my understanding of recording time was one of a quantitative succession, where a drawing is read as an indexical outcome of a repeated system of mark making (See Fig 0.3).

My approach was informed by process-led drawing strategies that developed from the 1960s. It is a paradigm that favours occurrence and the choreographic function, resulting in a drawing being a bi-product or artefact.[7] It is a strategy that frequently evidences and privileges tacit knowledge, haptic engagement and can sometimes be framed within metaphysical claims. Osborne (2008, n.p.) suggests that this form of work is a form of counting, marking models of time

[6] This is applicable even in works, similar to my own practice, that are pre-planned, time consuming, and have a mimetic or representational outcome derived from an external source. For these practices the value of intuitive, non-linear and non- sequential methods still hold.
[7] Subset activities within this method of production use diverse strategies including denial of control, programme chance, systems of mark making, mapping of the body and traces of bodily actions. Butler (1999) provides a comprehensive account of drawing from this period.

that are already there. Claims like Osborne's highlighted shortcomings I found in my work, which placed an emphasis on indexical repetition and seriality.

However, if my work was to go beyond this context there was a need for a deeper enquiry into different models of time, specifically temporality and duration.[8]

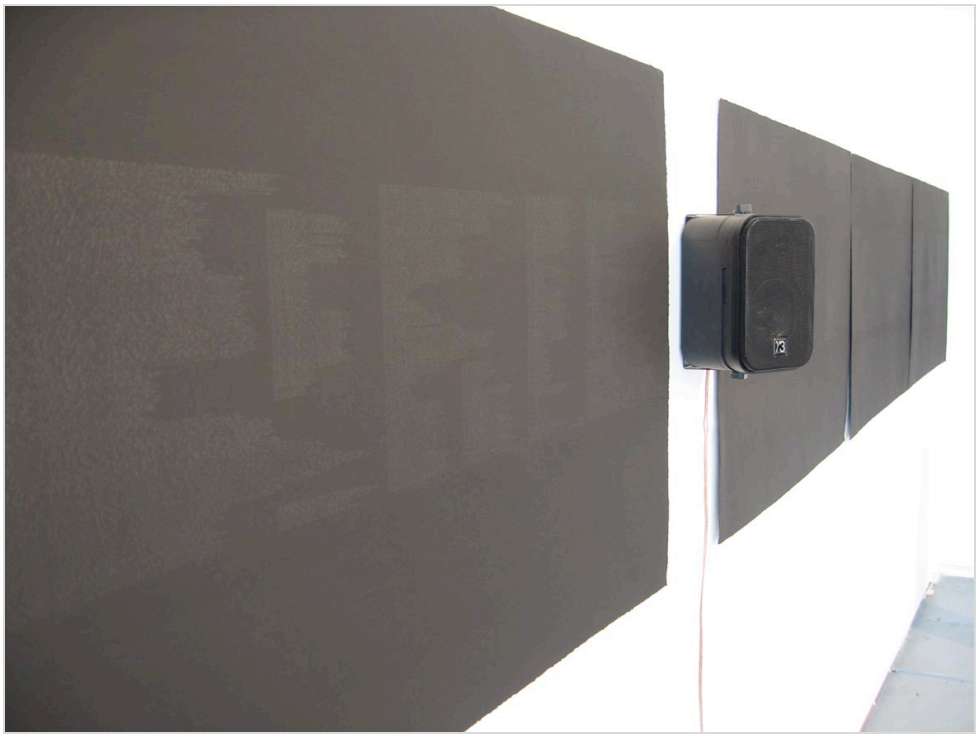

Fig 0.3: Fay, B. (2004-2005) *enCODEd* installation view. [Pencil on paper with speakers, collaborative installation with Siggins, D., dimensions variable].

What emerged was the need to find a strategy that would prioritise readings external to the ontology of a drawings production, thereby offering an expanded historical and temporal reach. This led to identifying and incorporating the use of representational drawing strategies in my practice.

The use of representational drawing in this work is understood as a necessary form of mimesis that creates a visual equivalence with an original artwork; promoting an ontological relationship between this pre-existing work and the

[8] See Glossary of Terms for my distinction of these terms, pp.238-239.

drawn response. In adopting this strategy, my intention was less concerned with a traditional understanding of representation as a purely mimetic function, one that can be seen as an end in itself, incorporating a claim for a return to certain foundational *skill* values for drawing. Rather, this work uses representational drawing to privilege a form of objective mimesis that carries with it an evident reading of the time of the drawings own meticulous production, while also pointing to temporal events and associations outside of this production. The manner in which the work is produced, and its accuracy of representation, is formative but secondary to the conceptual aim of framing the work within a contemporary discourse of temporalities within an artwork.

My intention is similar to what Stout observes in her recent observations on mimetic drawing. Representation, she notes (2014, p.128), can be used in contemporary practice as a 'repurposing of traditional techniques to create works that have contemporary resonance rather than appearing nostalgic or retrospective …'. The meticulous description of paintings, and their stages of restoration, through representational drawing is merely the starting point for the temporal discourse this work is intended to engage with. By slowing down the production of the image, this form of drawing places an emphasis away from certain forms of understandings of drawing as immediate and spontaneous to one of consideration. Instead, its slow manual form of production aims to be read as analogous to the carefully wrought surface qualities from both a finished painted image or of secondary images generated through conservation material analysis.

This realignment of concerns marked a move from process-led work to something more akin to a projective form of drawing.[9] Specifically, in my practice, the drawing responds to a particular pre-existing object, artefact and painting. When considering Bochner's (2008, p.61) tripartite classification and hierarchy for drawing '…working, diagrammatic and finished', my practice

[9] I understood projective to be a process that depicts '…something that has been imagined before it is drawn, as opposed to being found through the process of making..." (Hoptman, 2002, p.12). The completed drawing is therefore a finished tangible product that is the posterior manifestation of an apriori thought.

moved from *working* to *finished.*[10] Finished drawings in Bochner's taxonomy were relegated to the attributes of skill, technical, manual and optical deftness. Macfarlane (2011 n.p.) notes that 'the techniques and rules of *finished drawing* have been embraced by a number of artists since the early 1990s',[11] evidencing Hoptman's projective claim for drawing. This move marked my intention to enter a discourse on what representational models of drawing can bring to an examination of temporality and duration.

When I started to work in response to the conservation of easel painting I initially developed two drawing strategies.[12] The first, depicting the entropic craquelere patterning, the second, re-presenting diagnostic imaging[13] as a single image or event. With the first strategy, I identified the craquelere patination as evidence of time materially creating lines in a painting.[14] The aim being to present the comparative temporal registers between the slow entropic progression of the painting and its re-presentation through the production of a time consuming drawing. In the second strategy, I worked with x-radiographic imaging and infrared sources to depict the time before the painting was completed. These diagnostic techniques simultaneously revealed the layers and actions beneath the final version of the painting. By mimetically depicting these diagnostic images I present a further temporal state through the ontology of the drawing.

The move from embodying a form of visual counting (Osborne, 2008, n.p.), to suggesting readings of temporality (Hoys, 2012, p. xiii), from an original artwork became increasingly important. I found in representationally working from

[10] Macfarlane (2011, n.p.) observes that 'For Bochner, the first, as 'the residue of thought' was the most important with finished drawings the least …'.
[11] Hoptman, L. (curated) (2002) *Drawing Now: Eight Propositions*, Museum of Modern Art, New York. Artists included Russell Crotty, Julie Mehrtu, Raymond Pettibon and Elizabeth Peyton.
[12] See Fig 0.4 and 0.5, both responding to Vermeer, J. (c.1657) *A Maid Asleep* [Oil on Canvas, 87.6 cm x 76.5 cm] Metropolitan Museum of Art, New York.
[13] The diagnostic imaging included sources from autoradiography, infrared photography and X-ray radiography.
[14] My method was to scan a high-resolution image into Photoshop and then trace every visible craquelere line I could see onto a new transparent layer. I would then remove the image of the original painting and I am left with a lattice of lines that evidence the patterning from the network of surface craquelere. For example see Fig 0.4.

another artwork, with a distinct history and set of associations and narratives, my work entered a stream of discourse with this original work.

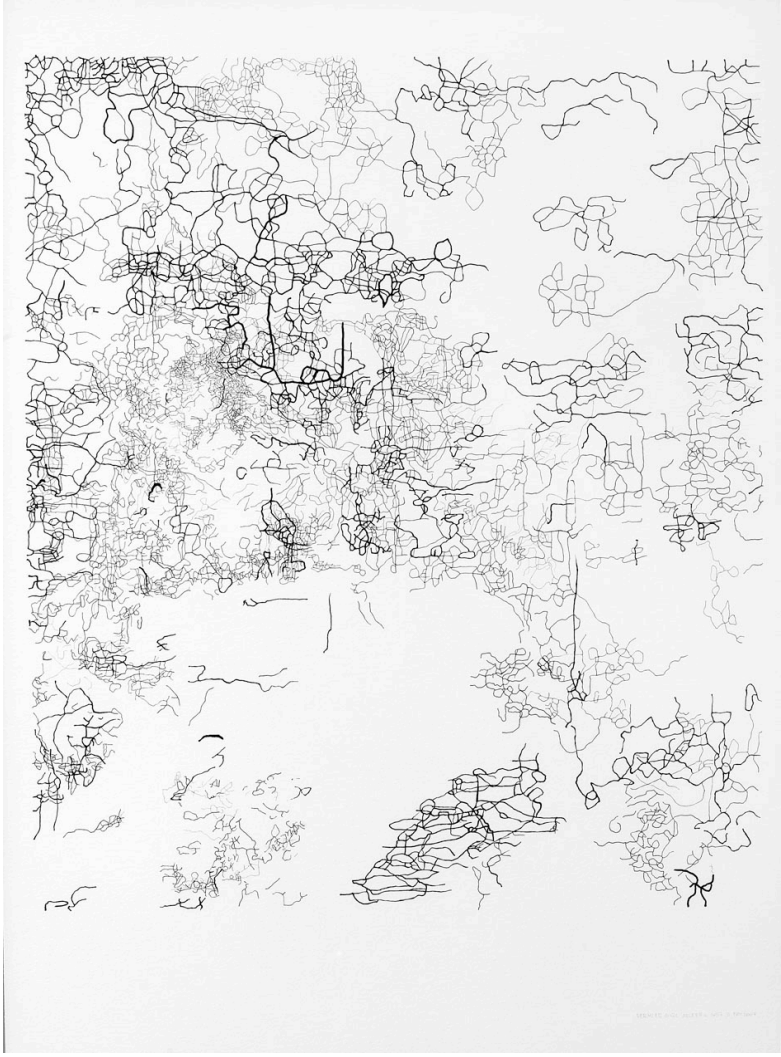

Fig 0.4: Fay, B. (2007) *Vermeer A Maid Asleep Cracks Drawing* [Pencil on paper, 50 cm x 38 cm]. Private Collection.

Bourriaud, within his paradigm of post-production, observes this dialogical relationship provides additional readings, which blur the status of original and respondent work.[15] He claims (2005, p.7) that using the work of others:

> …contribute[s] to the eradication of the traditional distinction between

[15] It is noteworthy that Rattemeyer uses this quote from Bourriaud in his introduction to one of the latest drawing survey publications *Vitamin D2* (2013). In contrast to the earlier volume *Vitamin D* (2005), the work selected for the later edition takes greater account of drawing practitioners who respond to pre-existing artworks, including Richard Forster, Ewan Gibbs, Karl Haendel, Ciprian Muresan and Paul Sietsema.

> production and consumption… [It is] working with objects that are already in circulation on the cultural market, which is to say, objects already informed by other objects.[16]

As I developed and exhibited the outcomes of both strategies, I observed that rather than conservation offering one temporal stage it broke a linear chronological succession and understanding of a painting. I noted that my work was not pointing to a transience of the painting's materiality.

My two drawing models, one linear, (the craquelere patterning), the other tonal, (depicting diagnostic imagery), began to develop distinct identities. I characterised the linear drawing as omitting the original image from the painting. In contrast, the tonal drawing reveals everything at once, making the different stages of the painting's production equalized on one surface. Through reading conducted at this time (Bergson, Birnbaum, Lee, Butler), I became aware that when considered in a *Bergsonian* context of flow and simultaneity, both my drawing models presented a single spatialised pictorial event. They depicted fixed points in states of transience rather than an understanding of transience as flow. The source material of conservation proposed a plural understanding of temporalities, but my drawing's scope remained singular.

The question of how to depict states of transience in a painting through drawing emerged as an acute issue for my work. It became necessary to immerse myself in discourses of drawing, temporality in particular anachronic studies of temporality, and conservation practices and theories. I found from this initial research that relatively little material dealt explicitly with drawing that responds to processes and theories in conservation. While each activity (drawing and conservation) dealt with issues of time, intention, marks and traces individually, there was little evidence of any comparative evaluations.[17] I understood it to be an under-researched area, which accordingly identified a space for this study.

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[16] I stress that I agree only in part with Bourriaud's claim for original artwork as no longer being primary. In that the drawings produced in my research are also one off separate objects that have not physically or materially integrated themselves into the fabric of the primary work as in the case of montaged or sampled video or audio material e.g. Marclay, C. (2012) *The Clock*, or Huyghe, P. (1995) *The Third Memory*. The drawings do however exist within a discourse with the primary source.

[17] This observation was noted by the three conservators I spoke with, see Volume Two, Appendices 6, 7 and 8.

Fig 0.5: Fay, B. (2007) *Vermeer A Maid Asleep X-radiographic Drawing.* [Pencil on paper, 29 cm x 21 cm]. Private Collection.

0.3 A new context for my practice and research

As previously stated, this study provides a comparative analysis between drawing and conservation. My central contention is that the conditions and ontologies of drawing and conservation mark them as appropriate forms to respond to and represent anachronic multiple temporalities in an artwork.

Having accounted for the trajectory of my practice and its movement to conservation using representational strategies, I will explain my use of anachronic studies and identify distinctive aspects of my work in relation to contemporary drawing practices that also use pre-existing artworks. Building on this, I show how my practice responds to the problematic depiction and

representation of duration and anachronic multi-temporalities, and state how my understanding of conservation was informed and advanced through this study. I then discuss why my designation of drawing and conservation as anachronic activities brings new knowledge to this field.

To begin, I will explain my use of anachronic studies, as they are a central theoretical source for this study. In surveying relevant literature, I identified a stream within art history from Benjamin, Warburg, Kubler, Goodman and more recently Didi-Huberman that challenges art history's chronographic structures. Anachronic literature contrasts with earlier analysis within iconographical readings of an artwork.[18] Where chronology is strictly observed and the standard treatment of time is dividing it into epoch, movement or style, arguably resulting in forms of retrospective determinism. In contrast, anachronic theory acknowledges the ability of an artwork to not only refer to its own time. Alexander Nagel and Christopher Wood (2010, p.9), state that no object:

> … more effectively generates the effect of a doubling or bending of time than the work of art, a strange kind of event whose relation to time is plural.

In addition the artwork also references multiple pasts and futures, bringing references of the past to the present. Anachronic scholarship affirms a plurality of temporal sequences and a form of time designated as *artistic time*. Again for Nagel and Wood (2010, pp. 7-19) artistic time is:

> … more interesting than merely linear historical time ... The time of art with its densities interruptions, juxtapositions, and recoveries, come to resemble the topology of memory itself ... a threat to the certainties of empirical historical data.

Georges Didi-Huberman (2005, p.38) goes even further than Nagel and Wood in suggesting that 'Everything past is definitively anachronistic: it exists or subsists only through the figures that we make of it…' This is a bold claim, but it positions the temporal status of an artwork in an interpretative context. Didi-Huberman employs the term anachronistic, which for Nagel and Wood (2010,

[18] I note in much of this literature Panofsky is frequently take to task.

p.13) is '…a judgmental term … that carries with it the historicist assumption that every event and every object has its proper location within a linear history of time'. That is to say, that anachronism operates within a basic chronology but alternates entities within these fixed points, (one thing in the time of another). For them (2010, p.13) the anachronic operates more openly than the anachronistic as '…it is late, when it repeats, when it hesitates, when it remembers, but also when it projects a future or an ideal.' In suggesting a non-linear non-evolutionary model of time as it applies to an artwork, I ally myself to this discourse as my drawing practice also attends to a non-linear concept of time.

It is important to note that my discussion on drawing confines itself to representational processes and practices, and with artists whose primary work is drawing. As previously stated my use of representation is not intended as a reactionary stance for a model of drawing that favours mimetic technique for its own sake. Rather, my practice is grounded in the representation of temporal stages in pre-existing artwork. Therefore, my drawings need to mimetically describe these sources using a high level of illusionistic depiction. This strategy privileges the reading of a viable ontological relationship between my drawn response and the existing artwork. In so doing, I share affinities with similar contemporary drawing practices using pre-existing sources, albeit with contrasting motivations.

To differentiate my work, I observed key drawing practices that also respond to and interpret, pre-existing photographic imagery, film, text or objects.[19] Artists in this context include: Anna Barribal, Paul Chiappe, Kate Davis, Richard Forster, Ane Mette Hol, Des Lawrence, Stefana McClure, Tom Molloy, David Musgrave and Frank Selby.[20] They are practices I admire, for both their intentions and

[19] Interest in this form of work is evidenced in a series of group shows that have concentrated on drawings explorations of representation and time. These include: *Drawn from Photography* (The Drawing Center, 2011) *Tracing Time* (Josée Bienvenu Gallery, 2012) and *NegENTROPY* [original spelling] (Fruehsorge Gallery, 2013), and *Drawing Time Reading Time* (The Drawing Center, 2013).

[20] Of particular interest are Kate Davis, who has worked directly with the idea of reversibility from conservation, and Tom Molloy who has used Vermeer's paintings in his drawings. As part of this research I held recorded conversations with both artists, see Volume Two Appendices 9 and 10.

their employment of diverse *projective* drawing strategies. I have exhibited with some of these artists and had the opportunity to discuss first hand their motivations and research behind the work.[21]

Fig 0.6: Drawing in progress based on *A Young Woman Seated at the Virginals*.

While each artist's practice differs in intention, they share a haptic and manual production of drawing, and for the most part use *traditional* drawing materials. Their drawings are labour intensive and reflect on what it means to produce a drawing now, using strategies of representation, in the light of faster forms of image dissemination. Frequently, through the drawings mode of production, they point to a slowing down of time and consequently a slowing down of receiving and reflecting on the works they produce. What these different practices point to is a range of processes that depict and present temporal readings, readings which in the main can be identified as competing forms of linear chronologies. Their choice of sources do not employ stages of conservation or restoration treatments to act as a structure to produce work.

[21] I exhibited with Mette Hol and Selby in *Projet Gutenberg*, Galerie Jeanroch Dard, Paris, 2012, and Molly in *Into Irish Drawing*, an international touring exhibition, 2010 / 2011.

Neither do they use diagnostic imagery from conservation to reflect on representations of temporalities.

Importantly, as it marks a distinction to my intentions, these artists present time as operating in a single temporal chronological continuity. When this is challenged, as I note it is by, for example Forster, the mechanism is usually taking one form of chronological measurement to inform another (tidal time informing a choice of Bauhaus archival film stills). [22] This is a use of two chronological frameworks, rather than an expanded consideration of non-chronological systems. Similarly, Stefana McClure's *Films on Paper*[23] drawing series reaffirms competing linear chronologies. In her hand drawn depictions of the dialogue from a films translated subtitles, McClure precisely copies the subtitled texts from individual frames of films onto separate sheets of tracing paper, transcribing the full running time of the film. She then retraces the entire text from her multiple sheets on to one single sheet of tracing paper and places them on a background of coloured transfer paper. The colour chosen suggests a relationship to the content of the original filmic source. While readings of meaning, translation and loss of communicative functions are present in the work, of interest to this study is McClure's triple presentation of chronological temporal models. The first being, the act of accurately and manually drawing elements of one form of durational time, in this instance the specific running time of the selected films. The second, her transferring of this fixed time to a single iconic form of non-liner non-specific durational reading. The third is the visible manual production and the level of time employed in producing these drawings. While this action presents multiple timelines, each one still affirms a linear chronological timeframe albeit with contrasting speeds.

Des Lawrence's drawings use newspaper obituary columns as their source, and like McClure, his drawings also emphasise multi-chronological readings derived from a pre-existing source. Working in series Lawrence's initial concentration is

[22] See Forster interview, *Fast and Slow Time*, https://vimeo.com/31845503.

[23] For example see McClure's *The Decalogue, (one to ten): English subtitles to a film by Krzysztof Kieslowski* drawings at http://www.moma.org/collection//browse_results.php?object_id=117291

on a highly detailed, accurately rendered, labour intensive rendering of an obituary photograph. A further temporal element is suggested as the photos of the deceased are often anachronistically taken from another period, in his selection usually ones when the subject was younger. Unlike McLure he places an additional layer of time by his choice of drawing material, silver. In using this sensitive material to draw, the image will quickly fade, a finite temporal entity itself perhaps, thus echoing that of the person portrayed.

Tom Molloy's pencil drawings in the 8 part series *Woman*[24] are copies of Johannes Vermeer's paintings where the female figure is removed from the original image. Molloy's acknowledgment of the temporal is less process or materially driven than that of Lawrence or McClure. While each drawing and title is faithfully taken from the original they do not adhere to the exact dimensions of Vermeer's painting.[25] The backgrounds remain consistent with Vermeer's, and Molloy speculatively depicts the space behind where the figure would be. In our documented conversation, he notes the role of invention necessary for him to imagine the areas that were *concealed* by the figures might be. He describes (Vol. Two, Appendix 10, p.75) this process of invention is 'a form of restoration as well'. With a pictorial and illusionistic objectivity required (ibid) '… to make them look like it was always there…'. What this emphasizes is an insistence on the pictorial drama of the work rather than the materiality of the object or the patinated painted surface. In Molloy's case time is ambiguously presented in the tension of the viewer to discern a leaving or postponed arrival of the figure.

Kate Davis has worked directly with ideas from conservation. In recent drawings, she has used the conservation of museum objects as a source for drawing series. Works such as *Reversibility (Militant Methods)* and the *Curtain I – VII*[26] series have looked at the rationale for certain conservation decisions being made and the political and cultural drivers for these outcomes. Davis notes that her use of historical material in both these works was informed by

[24] Exhibition held at Lora Reynolds Gallery, Project Room, May 14, 2011- July 16, 2011. Available at http://www.lorareynolds.com/exhibitions/about/tom_molloy1/ (Accessed: 16 February 2012)
[25] For instance Molloy's version of *Woman in Blue Reading a Letter*, 2010 is 17.15cm x 13.97cm as opposed to the actual dimensions of the original which are 46.5 x 38 cm.
[26] Davis, K. (2011) *Curtain I – VII* [Series of seven digital pigment fine art prints. Seven x 84 x 64 x 4 cm]. Collection of the Artist and Sammlung Schürmann.

ideas of *reversibility* as suggested through dialogues she had with conservators. Through the theory of reversibility, as applied in conservation, she notes (Vol. Two Appendix 9, p.57) that the conservator:

> … might be asked to take the same object and return it to a damaged state, or the state it was in when it was first made or the state it was in 500 years after it was first made.

She subsequently produced drawing series that question the decision making around why certain objects are conserved and others not. Davis's work can be seen, via her drawing process, to operate as expanding discourses around historic moments through the illusionistic re-presentation of artefacts in drawing, which possess a renewed currency in the present. Her considered selection and depiction of images are used for their specific historical and political connotations, acknowledging them as being points within a continuous chronology.[27] While her temporal framework varies from my own intentions, from our recorded conversation I found the mimetic role of drawing and the democratisation of the drawn mark depicting a restored artefact were significant.[28]

In reviewing these drawing practices and their reaffirmation of linear temporal chronologies, my work opens up a space for an anachronic, non-chronological reading of temporality to be explored. In choosing conservation as a source, my practice is provided with a body of material that identifies and represents competing temporalities and stages of transience within an artwork, both anachronistically, and importantly anachronically. To this end, the responses from restorers who worked on illusionistic restoration treatments of Vermeer paintings point to these temporal complexities. Anachronic readings of these actions range from the incorporation of previous restoration materials into newer illusionistic treatments (Verslype, Vol 2 Appendix 7, p.39) to identifying the substitutional authorship of the mark the restorer makes, leaves and conceals on the original artwork (Costaras, Vol 2 Appendix 6, p.32 and Verslype, Vol 2 Appendix 7, p.44-45). Equally, as Muñoz Viñas notes, the temporally *authentic* state of an artwork is unfixed, rather its state suggests 'the time we choose… it

[27] For example see Davis, K. (2011) *Reversibility (Militant Methods)* [Framed pencil and screenprint on paper, 135 x 80 x 3cm]. Glasgow Museums Collection.
[28] I refer to Davis in Chapter Five where I build on our conversation around the temporal nature of the drawn mark in response to conservation damage.

ineluctably alludes to the very present time' (Vol 2 Appendix 8, p.51). What emerged from my research was that, while many drawing practices operated as within a chronological framework, conservation is a contingent activity, temporally variable, and one that has properties I could designate and view as anachronic temporal characteristics.

In evaluating this research, across drawing and conservation, I acknowledge the relevance of key issues that signalled a deeper consideration for my drawing practice was needed. Initially, I recognised the significance and position of representational drawing strategies in contemporary art practice. The establishing of drawings temporal complexities (Bryson, Fisher, Lee) confirmed it as an appropriate medium to reflect on the temporal operations of conservation and restoration acts. Lee's taxonomy of the *entropic*, *transitive* and *contingent* for drawing suggested an immediate relevance to conservation and a space for each of these headings to be considered in a broader research context.[29] Through my conversations with Davis and Molloy, my attention was brought to the nature of the drawn mark as being democratised in terms of the material is depicts, and to consider the dynamic of what is hidden and revealed through the drawing act. Similarly, through Davis's insertion of her *voice* into the discourse of her chosen works, and Molloy's pictorial removal of the figures, I began to consider how, in my practice, I position myself in relation to the marks and traces of the original artist and the restorer.

As my work is informed by an anachronic understanding in a contemporary context, it is also necessary to ground my thinking in an attendant temporal ontology of drawing. As there are temporal conditions that distinguish drawing from other art practices. While drawing is central to my work, as it is now for the artists I listed here, historically it has occupied a *secondary* status. It was seen as the *other* activity to a more concrete outcome; such as the plan for a

[29] For example, in my discussion on conservation in the following section I note how conservation solutions are contingent on the historical, social, epistemological and institutional contexts in which they are made. Rather than operating as an existing set of predetermined operations.

sculpture or building; a working drawing, or a preliminary draft. Temporally understood these roles are ancillary and anticipatory, pointing to a future outcome.

Fisher (2003, pp. 218) affirms this position by claiming that drawing's role:

> … mostly constituted a propaedeutic moment, a passage for the realization of the major work of painting, sculpture, or architecture. It was an exercise, the testing field that prepared for the final work.

Fisher's temporal contextualising of drawing as an intermediary form locates it as a present tense activity with an application to becoming something else in a future state. The *becoming* model is further developed by Bryson (2003, p.149), he proposes that drawings temporal distinction is that it exists:

> … in the present tense, in the time of unfolding… in the ongoing present of its coming into form…the drawn line presents Becoming.

Drawing can be perceived as both a present simultaneously becoming a past, or graphically it is an action that becomes a trace, with an accompanying unfinishedness, alluding to future consecutive presents.[30] Again Bryson (2003, p.150), in considering the drawing act suggests a continuous incompleteness:

> … the present of viewing and the present of the drawn line hook on to each other, mesh together like interlocking temporal gears; they co-inhabit an irreversible, permanently open and exposed field of becoming…

This *interlocking* supports drawing's role as housing multiple temporal frames. Building on the proposition of plural relationships of temporality, Lee (in Butler, 1999, pp. 25-48) develops Focillon's (1934, p.141) noted doubling operation for the artwork, and attributes a doubled temporal status to drawing. In examining drawing practices from the 1960's on, she initially identifies temporal models present in drawing:

[30] I was commissioned by the Irish Museum of Modern Art to write an essay for their *What Is?* Series. Some of the material I discuss here is published in this pdf publication. [Online] Available at *www.imma.ie/en/downloads/whatisdrawing2013.pdf* (pp.11-23)

> … the temporality it projects in its internal development, and its temporality in relation to 'other aspects of human activity' - its externalisation in history.

That is to say, the relationship of drawing to time is plural. Lee usefully extends this doubling by proposing three temporal characteristics for drawing. Firstly, the *entropic*, employing processes of the serial and repetition, privileging a shift from order to disorder. Secondly, the *transitive*, an introspective state that suggests readings of an indeterminate inbetween-ness. Thirdly, the *contingent*, employs chance as a disruptive element in the drawing process. Each of these points in drawing (entropy, transitive and contingent) also informed my thinking towards the conservation of painting, and began to suggest themselves as a shared space between both activities. I noted these to be important categories with the potential to be explored in this study.

Claims like Bryson, Fisher and Lee's were important as each distinguished drawing as having plural relationships to time. This provided grounds for my designation of drawing as an anachronic entity. Similarly Lee's taxonomy of the *entropic*, *transitive* and *contingent* for drawing suggest an immediate relevance to conservation.[31] While the contemporary practitioners I surveyed can also be seen to share affinities with this temporal understanding, it is my attribution of the anachronic as a shared temporal condition for drawing and conservation that creates a distinction for my work.

From my reading of conservation literature I was able to determine that a painting is seen not to exist as a fixed material entity, but one that slowly responds to ongoing stages of entropic and temporal material changes. In effect, a painting exists in a transitionary material state occupying the temporal status of duration as proposed by Henri Bergson (1908 and 1946). Bergson's theory of duration has affinities with the anachronic as it allowed me to consider simultaneous temporalities that exist in drawing and in the artwork I depict. As Hoys (2009, p.119) suggests, the simultaneous succession of duration can be

[31] For example, in my discussion on conservation in the following section I note how conservation solutions are contingent on the historical, social, epistemological and institutional contexts in which they are made. Rather than operating as an existing set of predetermined operations.

characterised as 'the idea that time is stretched out and not a series of atomistic nows.' Through Bergson, time can be understood as a richer qualitative consciousness of simultaneous temporalities.[32] This indicated value in ascribing these more complex temporal conditions to an artwork. Rather than a painting having a singular chronological experience of time, Bergson suggests the validity in determining an art object as experiencing the more temporally complex experience of duration.[33]

However, for drawing, this is also a problematic designation. If duration is flow it is therefore non-divisible, and as a bi-product it is non-representational. As Mullarkey (2002, p.4) observes:

> Duration is non-representational, and as soon as we think it we necessarily spatialise it (which clearly presents a major, if not insuperable, problem for any thinking of duration). [Author's original brackets] [34]

The problematic non-representational claim for duration is one that creates difficulties for drawing.[35] If I wish to present states of transience, must I then spatialise duration?[36]

I also had to distinguish my consideration of duration as not being directed towards my own subjectivity or responses during the conditions of drawing.

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[32] I recognise that Bergson's work does not explicitly refer to the artwork. However a useful discussion on the application of his thinking in relation to art practice is provided in Leonard, R. (1999) 'Bergson's Concept of Art'.

[33] I recognise this was not an intention in Bergson's work, however it remains a valid attribution.

[34] Issues marking this shift in my work as it responds to this study will be discussed in Chapter Five Evaluations and Conclusions.

[35] It similarly presented complications for Bergson, who also struggled to find appropriate visual metaphors for representing duration. Harris (2004, pp. 101-104) describes his dilemma and provides an account of Bergson's employment of the pencil line, the cone, a ball of thread, the colour spectrum and cone.

[36] I also acknowledge a difficulty in the term duration for drawing as it can be identified as sharing the same concerns ascribed to durational drawing practices. Informed by artists such as William Anastasi, Robert Morris and Rebecca Horn this mode of work can be characterised as labour-intensive and produced over extended periods of time. In which a set of autographic or choreographic marks, processes and procedures are enacted to create a drawn outcome. Claims have been made that these actions function as a response to Bergson's models of duration (Grisewood, 2012, pp. 1-5). This form of work can be seen to prioritise the physical performative action of recording time by spatialising it over a quantative succession of time. In this model, the experience of duration stays primarily with the enactor/performer while the artefact produced from the activity manifests a spatialised time. I suggest that this operates against Bergson's distinction between time and space, as it implies a form of counting that reiterates the proposition that time is understood as space.

While acknowledging this model as a valid set of operations and pursuits, my emphasis is on the implications between the temporal relationships of drawing to the status of the artwork as experiencing duration.[37] My practice as it unfolds over the course of the following chapters seeks to find forms in drawing that address this issue. I develop diverse representational drawing strategies that recognise the inherent contradiction in spatialising time, while attempting to privilege an anachronic and durational reading.

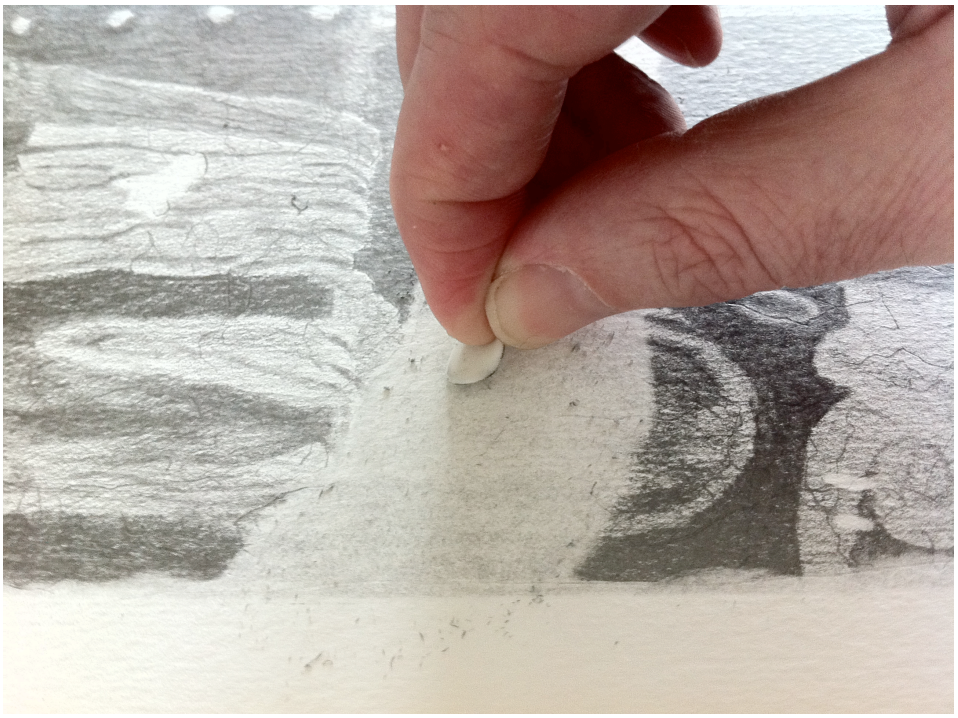

Fig 0.7: Detail of the erasure stage of *The Love Letter* drawing, work in progress.

[37] Of relevance here is Bryant's (2011, p.249) probing of the dialectic of the object-orientated attribution of the human as being understood as a subject. In that the human is 'opposed to object', but are also 'themselves one type of object among many'. Critically, I acknowledge the value of a reciprocal attribution in considering the object as a coming into being phenomena that acts as a form of subject. Where, in this case, the art object houses the multi layered, non-chronological, non-linear and pluralistic values that are ascribed to temporality and duration.

Fig 0.8: *The Love Letter* drawing, work in progress, studio shot.

0.4 Content of the chapters and conclusion

In defining a context for my drawing practice and research, and indicating how I consider this work to be distinctive; as stated, I was able to identify stands in conservation to support my comparative analysis. What I found to be significant from this early research was the anachronic positioning of a painting as being a container and transmitter of multiple temporalities. This claim reiterated my earlier thinking, and allowed a clearer path to be followed in advancing ideas of duration and temporality through my practice. Assessing and prioritising certain aspects of this material has led to the embedding of specific issues and questions within the following chapters. Indeed, many of the questions I initially posed for my work, on seeing the restoration of the Fantin-Latour painting in the conservation department at The Hugh Lane Gallery, have fed into this research, and are responded to in subsequent chapters.[38] I provide a brief outline of each chapter's content and questions in the following section.

[38] To what time does a restored painting belong? (Chapters Two and Five) Why do I make visible in my drawings what is concealed in the act of restoration? (Chapter Four) What does the removal of the craquelere as a visual signifier of time mean for this painting?(Chapter Four) And, what time is signified in my drawing? (Chapter Two, Four and Five).

Chapter One, presents an account of my decision-making in identifying a practice-led research methodology that is relevant to, and modified for my research question. I use the emergent research method of triangulation, as Teikmanis (2013, p.165) states, it is a framework that can '…facilitate an account of …subjective and objective viewpoints'. I account for my decision to base my research solely on the conservation of paintings by Johannes Vermeer. I then provide a rationale for aligning my research and practice in the pursuit of a common discursive goal that accumulatively builds through this study. This chapter concludes with the establishment of two sets of evaluative criteria that I apply to my drawings as they respond to difficulties of temporal representation as they emerge in each chapter.

The complications posed by competing definitions of conservation and restoration is explored in Chapter Two. Through researching many conflicting definitions of both conservation and restoration, a discussion is provided on how the contingent nature of each act can be understood as a critical and interpretative enterprise. It is this act of critical interpretation that suggests a relationship to drawing. In a labour intensive drawing I enact five stages of the 1972 restoration of Vermeer's *The Love Letter*[39] and through contemporaneous notes reflect on the value and dynamics in this re-enactment.

In identifying contingency and interpretation as issues in the preceding chapter, I suggest there are also consequences for claims of objectivity for conservation's attempts to identify the artist's intention. In Chapter Three, I question some of the epistemic determinist claims made by conservation. I suggest that the problematic role of understanding materiality at a microscopic level in conservation has affinities with an anachronic analysis on the role of the detail and fragment. Using Didi-Huberman's examination of the detail, and diagnostic documentation procedures, I develop two drawings each responding to infrared plates depicting Vermeer's *Girl with the Red Hat.*[40] The chapter builds on the understanding of conservation as an interpretative act and one

[39] Vermeer, J. (c.1667-1670) *The Love Letter* [Oil on Canvas]. The Rijksmuseum, Amsterdam.
[40] Vermeer, J. (c.1665/1667) *Girl with the Red Hat* [Oil on wooden panel, 23.2 x 18.1 cm] The National Gallery of Art, Washington

that, at different moments of a restoration process, has characteristics that can be shared with drawing.

Chapter Four is informed by my practice as it had incrementally developed up to that point. My use of Vermeer's paintings in the preceding chapters responds to theories and practices from conservation. This chapter focuses on the drawn mark and the comparative operations of that drawn mark to the restorer's mark. I discuss three drawings derived from the painting *The Girl with a Pearl Earring.*[41] This discussion is structured around three key questions. Firstly, I ask if the fluctuating presence of the restored mark belongs to a particular temporal status as either a trace or a mark? Secondly, does the restorer's mark oscillate between being simultaneously both visible and invisible? And thirdly, what do the dynamics of mark, trace and invisibility hold for a drawing that uses the same painting as its source? These questions prompted responses that deal with the restorer's act being read as an anachronic substitutional action, the responsibility of scale as an ontological relationship to the original work, a charting of the shifting emphasis on the depiction of the original image, and the democratisation of the drawn mark.

A consequence of the exploration of the material in the previous chapter was the shift in sequencing and depiction in my practice. In the concluding chapter, Chapter Five, I point to the temporal relationships for drawing and conservation. To begin this summation I discuss my final drawings, which highlight the problems in representing transience. These final works present two temporal formats, the *lateral sequence* and the *overlaid image*. This chapter concludes with an acknowledgment of what has been discussed, and an identification of where this research can make contributions.

In conclusion, I wish to signal areas to where this study is relevant and to identify what the emerging areas of new knowledge are, specifically for drawing research. In establishing an anachronic relationship between drawing and conservation, and identifying and equating the interpretative characteristics of

[41] Vermeer, J. (c.1665-67) *The Girl with a Pearl Earring* [Oil on Canvas 46.5 cm x 40 cm], The Mauritshuis: The Hague.

conservation to drawing, this study has defined a distinct territory. The subjects I encounter traverse many fields including: museum studies, conservation theory, practice-led epistemologies, anachronic studies and chiefly drawing research. Over the course of this work I have had the opportunity to address many of these constituencies.[42] This enriched the range of conversations and discourses that have fed into this work.

While acknowledging the application of my research to other areas, the overall trajectory of my comparative analysis of drawing and conservation is aimed at drawing research. Using anachronic theory to mine the comparative activities of drawing and conservation, I have defined an area of practice and study that responds to a non-chronological and multi-temporal understanding of an artwork.

Furthermore this work has identified contingency, and critical interpretation as key shared attributes for drawing and conservation. In enacting the procedures of restoration to provide systems to inform drawing processes, I have been able to assess the specific temporal and indexical properties of the marks of the restorer and the marks of the drawing practitioner. This supported a further claim for the restored mark, within an anachronic context, to be characterised as substitutional. These temporal properties are then expanded through an anachronic analysis that positions a restored artwork and a drawing as housing similar temporal indeterminacies and characteristics that represent stages of transience.

For my practice the questions encountered during this research advanced my work from the depiction of single conservation images to multi-sheet staged

[42]For example, I presented a paper at the National Gallery of Ireland's Postgraduate Studies Seminars (March, 2013), to a museum studies audience. I have contributed a peer reviewed conference poster to the British Picture Restorers conference *The Picture So Far (June, 2013)*, London, (this poster will be published in the forthcoming publication *The Picture So Far*, Archetype Books, 2015). My work has established the strand Art and Temporalities in the research strategy for the School of Creative Arts at the Dublin Institute of Technology (DIT), and it has developed into a validated module on the Masters Programme in Creative and Cultural Practices at DIT. I will also be presenting an anachronic analysis of contemporary painting at the ICA (September, 2014), London.

sequences that now employ entropy as an element within their production. The basic problem of depicting duration and transience from one still artwork into another still medium has driven my drawing outcomes. For a representational practice, that is labour intensive and demands a high level of mimetic value this shift has been significant in a concentrated period of time. Limiting my responses to the work of one artist (and the many restorers who have treated these paintings), allowed for a close analysis of different stages within my processes to be evaluated and extended. This could not have taken place to the same informed level outside of the context of this PhD study.

In the following chapter, I provide an account of how I identified a research methodology that supports the concerns of my research question, and facilitates the properties of a respondent drawing practice.

Chapter One: Defining a Methodology

1.1 Introduction

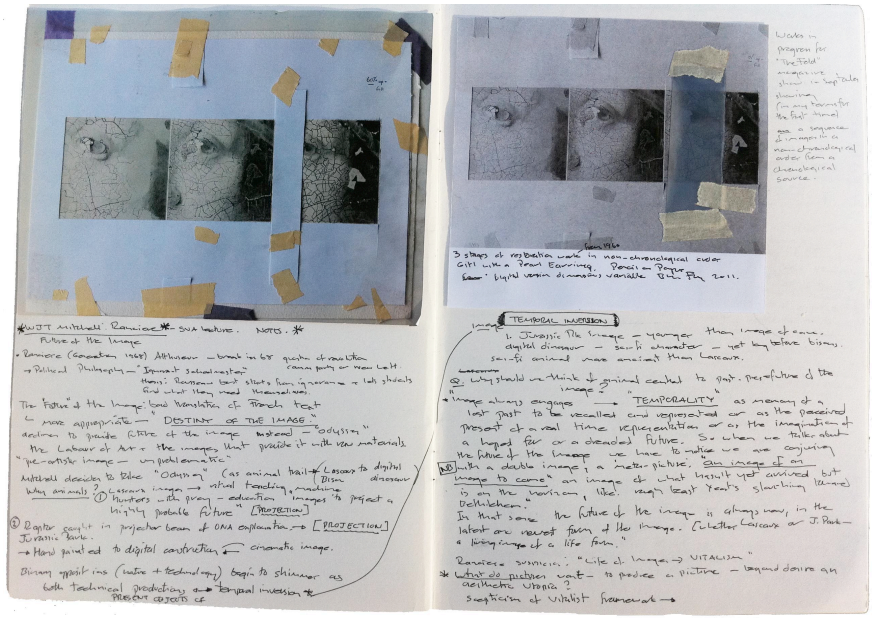

Fig 1.1: Working pages from notebooks documenting stages in the sequencing of a drawing responding to the 1994 restoration of *The Girl with a Pearl Earring.*

In my introduction I provided an account of my drawing practice prior to this research. I mapped how a shift emerged from my earlier use of process-led drawing methods to one with an emphasis on modes of representation that propose temporal readings outside of a drawing's production. I now wish to position my practice within the context of a research methodology, and, importantly, explain how my drawn outcomes and findings can be evaluated.

I will first give the rationale for using the works of Vermeer, which was a key decision for this research. I then account for the decisions in arriving at the identification of my overall structure of triangulation as the key research method for this emergent model of practice-led study. I provide the workings of my structure where I embed questions in each chapter that are dialogically addressed in both practice and theory. Within this structure I try to account for

the non-determinist drivers in an art practice. What emerges from the development of early drawings that parallel the stages of a restoration is a set of preliminary evaluative mechanisms that can be applied to my drawing. Building on this recognition I develop two sets of evaluative criteria that capture the key questions in this study. Firstly, how do the drawings I produce relate to the anachronic temporality suggested by conservation and restoration? And secondly, what are the temporal implications of the specific drawing methods and processes used?

Before this discussion takes place it is important to provide a rationale for my choice of using only the paintings of Vermeer as they are affected and modified by conservation and restoration.

Fig 1.2: Studio shot of my drawing using Vermeer's *The Love Letter*, work in progress. Image shows tracing sheets, monochrome source material and hand-cut stencil overlapping the drawing.

1.2 The selection of Vermeer

Prior to this research my selection of sources from conservation was broad. It included art from early Renaissance painters[43] to works from high modernism including Malevich and Mondrian, to the silent films of Buster Keaton and Gloria Swanson. In reflecting on the range of conservation issues that these distinct areas present, I found that without a clear focus, working from a wide range of sources becomes too broad to be meaningfully explored. It became necessary to identify a specific territory that would provide scope for a wide examination of conservation questions. One that identifies a distinct form or conservation (the conservation of easel painting), and offers a finite set of works that was relevant to an exploration through drawing.[44]

I decided that the works of Johannes Vermeer provided an appropriate range of theoretical and material concerns to map out a comparative terrain of engagement between drawing and conservation.[45] There were four deciding factors in this choice.

Firstly, due to the status and value placed on Vermeer's paintings most are housed in major museums and large collections. Their *trophy-like* status and potential for economic benefit to their respective institutes has resulted in the commissioning of major conservation projects, with extensive scholarly and technical material published.[46] These conservation projects offer a high level of critical literature and extensive documentation on the stages of the specific processes enacted by the conservation teams. The paintings received

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43 An early choice informed by the propositions of David Hockney and Charles Falco (Hockney, 2001).

44 I had at an earlier stage in this study also considered using the works of Diego Velázquez with Vermeer, but on looking into this large body of work and their attendant restorations the scope of the study would have lacked a clear focus.

45 In my earlier work I had begun to use paintings by Vermeer, for example see Fig 0.4, Fig 0.5 and Fig 2.7.

46 Examples include *Vermeer Illuminated* (Wadum, 1995), *Purloined, Damaged, Recovered, Restored: Vermeer's The Letter* (Kuiper, 1972), *The Restoration of Woman in Blue Reading a Letter* (Verslype, 2011), *Vermeer, The Art of Painting, Scrutiny of a Picture* (Von Haag, Oberthaler & Pénot, 2012). Critically this documentation provides a record of the prevailing conservation thinking, ethical values, practices, techniques and materials at the specific times of those conservations. These texts present a platform to explore the different conservation processes applied to these Vermeer paintings and evidence the attitudes to conservation during different historical periods. In addition, this material suggests working methods for my practice that will parallel the conservation process.

restoration treatments for a number of reasons including intentional damage from acts of theft and vandalism, and the non-intentional degradation of the materials and supports of the works themselves. For me, the documentation presented specific issues within conservation that were under researched when applied to drawing including: contingency and relativism, the artist's intention and the conservator's intention, the restorer's mark as index and the temporal significance of a restoration.

Secondly, Vermeer's practice is thought to have used very little drawing, if at all. Groen (2007, pp. 203-04) points out that:

> … no drawings on paper by Vermeer exist and it is not clear whether they ever existed. No punch marks or black dots, evidence of transfer of a drawing from paper to canvas, were detected in his paintings.

A growing body of Vermeer scholarship focuses on image construction stemming from the well-known suggestion that he used optics, resulting in much technical analysis and data revealing his limited use of underdrawing. Wald (2010, p.145) reiterates this point, stating that 'To date, very few indications of underdrawing(s) have been detected in the works of Vermeer.' I am aware there is a temporal conceit that can be applied here. The action of producing a drawing, in response to a work that may have used no preliminary drawing in its production, presents a framework for considering the temporal positioning of drawing. This issue is discussed in greater length in subsequent chapters.

Thirdly, when describing the content of Vermeer's paintings there is a consistent rhetoric of timelessness used in much of the literature. For example, frequent phrases refer to 'an arresting of time' (Claudel, p.32), that his work 'freezes a moment' (Westermann, p.219), that it provides 'the captured moment' (National Gallery of Art Washington, n.p.), and that 'Vermeer's painting offers itself to vision as a stilling of time' (Didi-Huberman, p.149). And, not least of course the

11 separate mentions of Vermeer's paintings in Moncrief's translation of Proust's *In Search of Lost Time.*[47]

Fourthly, much of the art historical scholarship on Vermeer (Liedtke, Wheelock, Gaskell) points to the fact that Vermeer was most likely the sole producer of his work. As in, he did not employ a workshop model of production like many of his contemporaries, including Rembrandt. This supposition allows for ideas of the artist's intention to be easily defined by conservators. Especially when they claim to extract from the techniques of paint application what the creative intention of the artist is in the work. This problematic and deterministic assumption provides material I explore in Chapter Three.

Having provided a sense of my thinking in identifying my choice of subject, I will now discuss how this leads towards a relevant methodology.

1.3 The relevance of an emergent methodological model

In auditing my artistic practice[48] I described the shift from process-led drawing to more representational strategies and their consequences for my treatment of temporality as a plural entity. I recognise that this form of practice has consequences for a methodology. This study is differentiated from a body of research (Cain, Grisewood, Foá) that focuses on drawing's relationship to time, where phenomenological and embodied properties of drawing are prioritised. Cain can be seen as representative of this area, the emphasis being to position methodologies that support the notion of 'embodied thinking as a method of knowledge constitution in the drawing process' (2006 p.1). With drawing studied in such a context, there must be a set of methodological frameworks and concerns that accompany this research. If I am to position myself parallel to this discourse, I need to distinguish my own methodology.

This research is conducted using the category of 'practitioner as researcher' and has therefore to negotiate an understanding of this terrain. Douglas (1994

[47] Perhaps this is most acutely referred to when the unfortunate character of Bergotte meets his end while contemplating *View of Delft*. See also Karpeles, E. (2008) *Paintings in Proust* for a full account of Vermeer's works as they appear in Proust.
[48] Introduction, section 0.2.

p.45) designates this role as one being 'inside' the research while importantly employing a reflexive criticality:

> To look at one's own creative practice means taking on both a creative and reflective role … which may use other models but will inevitably have its own distinct identity.

This study aligns itself primarily to a qualitative epistemological framework, one that is discovery led. It operates under the definition as outlined by Rubidge (2005, n.p.) as research that:

> … is initiated by an artistic hunch, intuition, or question, or an artistic or technical concern generated by the researcher's own practice which it has become important to pursue in order to continue that practice.

Key to framing my approach is the recognition of the value of an emergent methodology. Positioned within a post-positivistic research paradigm an emergent methodology allows the scope to respond to new issues in both practice and research as they arise throughout a study. As outlined by Gray and Malins (p.72-73, via Guba and Robson), an emergent methodology can be considered as a subset within a 'naturalistic inquiry'.[49] The properties a naturalistic inquiry affords can be summarised as:

- Acknowledging the value of research taking place in a studio environment or natural setting
- Recognising the value of intuition and tacit knowledge
- Accepting subjectivity and reflexivity as appropriate elements within a subjectivist epistemology
- Allowing findings and practice to be negotiated through multiple forms (peer review, exhibitions, presentations, seminars etc)

[49] I acknowledge that the properties of an emergent methodology are not exclusive to a naturalistic inquiry model. However, in the context of this practice-led research, the relationship of emergence to the naturalistic model is relevant. As a descriptor, it suggests a direct relationship between the researcher and the source material as it 'places the researcher firmly within the research process, often as *participant*' (Grey and Malins, 2004, p.25). They further suggest (ibid, p.200) that this positioning of the qualitative emergent model within a naturalistic methodology explicitly supports 'the researcher as primary generator/gatherer of data, the use of tacit knowledge, emergent research design and qualitative methods'.

Hannula (2005, p.49) describes this emergent research method as one that:

> …emerges relatively gradually, where one strives to perceive what and why the issues and things dealt within each case mean …

This method creates a space for me to assemble a range of strategies that seek to support the nature and identity of this particular study. Gray (1996, p.15) observes that the 'characteristic of "artistic" methodology is a pluralist approach and use of a multi-method technique, tailored to the individual project'. To this end I employ a range of qualitative research strategies including: studio work, field research, interviews, desk research, reflective practice and reflective journals. Mindful of the role of empirical research methods, I use some quantitative strategies for the documenting and collating of relevant research sources. Implicit in this approach is the oscillation between first person (subjective), second person (inter-subjective), and third person (objective) research strategies and the subsequent attentiveness to the reflexive properties of practice-led research (Schön, 1983).[50] Similarly, Haseman and Mafé (2009, p.9) state that the value of reflexivity allows for an emergent responsive dialect in that:

> It occurs when a creative practitioner acts upon the requisite research material to generate new material, which immediately acts back upon the practitioner who is in turn stimulated to make a subsequent response. [51]

I am aware that in my discussion on intentionality and decision making for the restorer[52] I am critical of a methodology that is overly reliant on scientific positivism and materialist objectivity as an epistemological tool. In identifying

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50 I base my understanding of reflexivity as a 'taking account … of the effect of the personality or presence of the researcher on what is being investigated' (OED).

51 The role of reflexivity can similarly be seen to be a key driver in contemporary art practice. As Rottmann notes in his discussion on contemporary painting, reflexivity's currency can be seen as symptomatic in art practices as they move beyond their own discipline-based discourse and are engaging with areas outside of their formal concerns. He states (2012, p.15) ' … we witness yet another instance in the shift from self-referentiality to self-reflexivity pertinent to the history of art after 1970 as a whole'.

52 See Chapter Three Intentionality: the original artist, the conservator and the artist, which places a specific emphasis on the dynamics of this relationship.

the sole use of a positivist methodology in deciding conservation treatments, Dykstra (1996, p.200) observes that it:

> … implied that aesthetic and art historical apprehension had to be acquired candidly through the senses and be based on frank observation and experiment …. Intuitions, impressions, insights, suppositions, feelings, and the like are questionable and uncertain ways of understanding.

Therefore, in defining a research methodology, I must be cognisant of this concern and employ a framework that counters such a paradigm. My methodology is obliged to be transparent, even if the structures of a non-positivist study make this a more complicated set of criteria. Consequently, I employ and modify a triangulation methodology. As Teikmanis (2013, p.165) states, this framework can '… facilitate an account of … subjective and objective viewpoints'. He observes that in so doing the triangulation format, while appropriate for models of content, is equally appropriate to 'ascribe not only relations between art and research but also proposed art research types' (2013, p.166). The following description of my modified triangulated methodology will present how this will be employed.

1.4 Structuring the methodology

This study acknowledges that practice-led research is a container of competing forms of knowledge, which, if it is to be effective, a methodology must reflect in its structure (Grey, 2004, p.15). As Fig 1.3 presents, the research terrain moves between three areas of 1. A drawing practice, 2. Conservation, and 3. The original paintings of Vermeer. All of these are underpinned by a relationship to temporality. The division of research methods that range from first to third person structurally reiterates this basic triangulation of my subject.

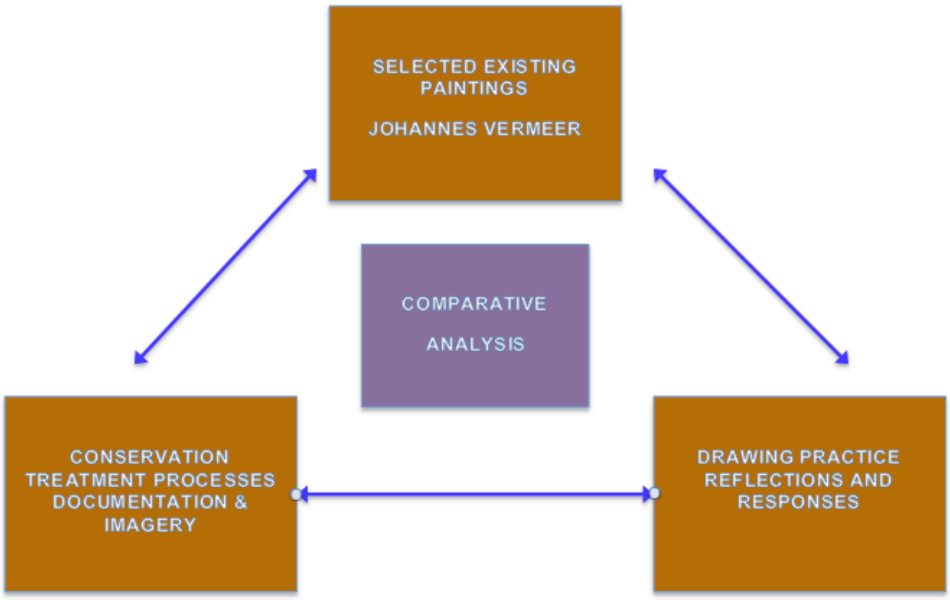

Fig 1.3: Table showing an early triangulated relationship between three key areas of this study

The following table presents the tripartite range of methods, both qualitative and quantitative, which are used to extend my modes of enquiry.

Positioning of researcher	Range of Research Methods
First Person (Subjective)	Analysis, evaluation and reflection in studio practice: Studio response to a cumulative understanding of literature within the context of contemporary drawing practices. Documentation of own drawings during studio practice. Reflection through practice (a): note taking and observations during the drawing process (digital documents). Reflection through practice (b): sketchbooks and notebooks. Immersion and reflection on conservation literature and theoretical discourse around time, temporality and duration. Both desk research and archive visits. Field research – visiting and observing work in conservation departments. Library, archive and internet-based research.
Second Person (Inter subjective)	Interviews with key conservation practitioners and theorists/educators. These include a combination of face to face interviews, questions emailed, with written reply sent by interviewee, and transcripts of live Skype interviews, with questions posted in advance to interviewee.* Interviews with key drawing practitioners using either Vermeer or conservation as a source (*as above).[53]

[53] The conservators interviewed are Nicola Costaras, now the head painting conservator at the Victoria and Albert Museum, London. In 1994 - 1995 she worked with the conservator Jorgen Wadum on the restorations of Vermeer's *The Girl with a Pearl Earring* and *View of Delft* commissioned by The Mauritshuis, The Hague. Ige Verslype, paintings conservator at The Rijksmuseum, Amsterdam, The Netherlands, who worked on the 2010/11 restoration of Vermeer's *Woman in Blue Reading a Letter*. Salvador Muñoz Viñas is Professor of the conservation department, at the Universidad Politecnica de Valencia, Spain and is the author of *Contemporary Theory of Conservation* (2005).
The artists are Kate Davis, who uses conservation process and theories to inform her drawing practice, and Tom Molly, who in 2011 exhibited the drawing series *Woman,* which used a selection of paintings by Vermeer.

	Production of print series in collaboration with a master printmaker and print studio. Presenting research at conferences and seminars. Conversations with conservators during field research. Critical feedback on own drawing practice exhibited during this study. Developing and delivering elements of my research as core content for an MA level module – Art and Temporalities at the Dublin Institute of Technology, Ireland. Membership of drawing research groups including: The Drawing Research Network, Peer reviewing for TRACEY online journal, and Walking the Line Drawing research group at Lancaster University. Membership of online community forums on issues in conservation and restoration including: Artwatch, ICCROM, E-Conservation, American and UK Institute for Conservation of Historic and Artistic Works, The Getty Conservation Institute and the British Association of Paintings Conservators-Restorers.
Third Person Objective	Collation of a chronological visual database of all paintings attributed to Johannes Vermeer. Collation of available imagery on conservation and restoration treatments to Vermeer paintings. Inventory of recent restorers who have worked on Vermeer restoration projects.

Triangulation also provided me with a framework to identify key material when reviewing the broad terrain of each activity (drawing, conservation and temporality). Allowing one subject to be reflected through concerns of the remaining two facilitated a prioritising of questions to be advanced and concentrate on in this research.

Similarly, I structure my chapters to embed particular questions/subjects and respond to these through my practice and research. This embedding method is used to align my research to the practice in the pursuit of common discursive goals that accumulatively builds through this study. This approach acknowledges the dialectic as expressed by Wenger (1998, p.48) that:

> The distinction between theoretical and practical then refers to distinctions between enterprises rather than fundamental distinctions in qualities of human experience and knowledge.

This point is reiterated by Palmer (2003, n.p.) who points out that 'Theoretical work should address the same problem as practice, not attempt to explain or justify decisions made about the work'. Accordingly, in each chapter a review of the theoretical terrain of the specific question (e.g. Chapter Two. What can the difficulties for conservation's definitions afford a drawing practice?) is discussed and presented, along with my drawn outcomes. Employing this structure allows me to immerse myself in a triangulated range of discourses in drawing, conservation and temporalities that capture emergent themes, which are then reflectively and reflexively responded to in practice and text.

This structure also distinguishes my study from some other research work concerning drawing and duration, in that it does not seek to equate practice as research. While the argument to accept practice as having embedded knowledge is well established, I have difficulty with the equation that on this classification of epistemic container alone it is 'therefore research' (Vella, 2005, p. 2). Rather it is a reciprocal and open dialogue between practice and research at each stage that can support understandings in both areas. As McNamara McNamara (2012, p.9) contests:

> Good PLR [practice led research] is a complicated affair necessitating a complex, back-and-forth interaction between the practice and its conceptual framework or articulation … each component – the creative practice and exegetical research framework – is capable of producing knowledge … [original punctuation]

The epistemological claim of equivalence alters the above relationship. By responding in both practice and research within each chapter my intention is to emphasise their dialogic relationship throughout this work.

In employing an emergent framework, the structuring of my chapters involves two stages. The first stage, through my review of the terrain of both contemporary drawing and conservation, looks at competing points of intersecting interests and divergent concerns within both activities. This evaluation leads to an initial consideration on the shared points of embarkation between the conservator and artist, the status of the artwork during the act of conservation itself and the implications for its temporal status after this event. This analysis of available material began to drive both my studio practice and first written responses. The second stage, then provides a refining and distillation of actual chapter headings, resulting from findings from the first stage. Key areas are clarified and lead to specific questions being placed within each chapter. What also emerges from this stage is how theories and treatments in conservation begin to suggest methods and procedures to stage and produce the actual drawings. This marked a new approach to my drawing practice.

Again, under the framework of triangulation I have established a dialogical structure. This configuration facilitates a discourse between a reflective and reflexive evaluation of my practice within contemporary drawing. It suggests how this work can then be applied to current theories and processes within conservation and restoration practices. Key to this dialogue is the relationship of drawing and conservation to time, temporality and duration.

Fig 1.4: Work in progress, erasing sections of my drawing that equate with the damaged areas of *The Love Letter*.

As the following illustration shows this is an iterative and reflexive process, where the response to the literature informs the practice and the ensuing practice feeds in to the subsequent textual discussion. At different stages either activity (practice or theory) overlaps and may lead and inform the other, see Models A, B and C.

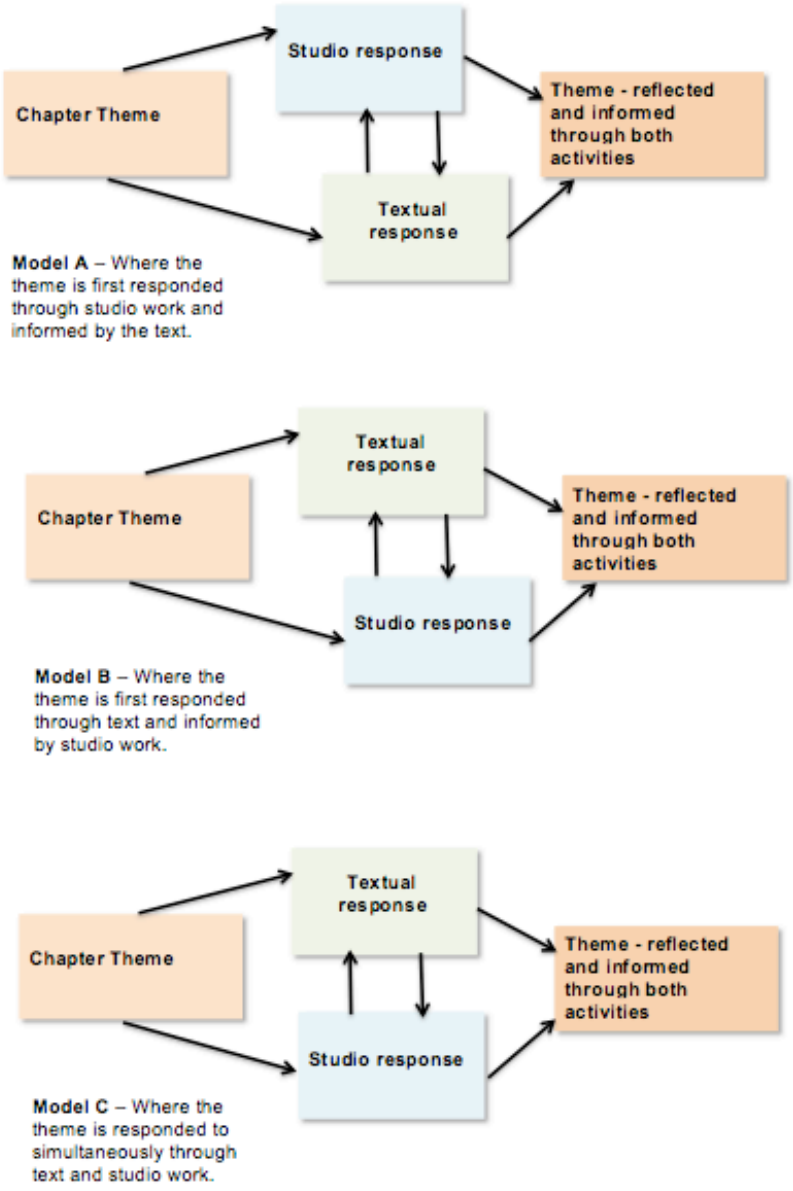

Fig 1.5: Diagram presenting the three working dynamics of my use of practice and theory.

1.5 An evaluation of the drawing practice and a summary of the methodology

As stated in the introduction, I found a growing dissatisfaction with my work that pointed to a singular temporal state. When embarking on this research, the foundational issue of how temporal transience is presented via the implications of conservation and restoration acts through drawing began to inform my

practice. The impetus for my drawing practice in this study is to present the transience and simultaneous progressions within the paintings and their attendant conservation. The issue that arises from this intention is how can the drawings be evaluated in relation to the research question?

The emergent methodological structure I employ is one where the epistemological values are derived from an emphasis on qualitative and hermeneutical strategies, as opposed to a reliance on positivistic methods. In the framework of practice-led research, I am aware there can be competing dynamics and problems that arise in the understanding and evaluation of the practice element. As Naginski (2000, p.68) highlights, the issue of evaluation of drawing in a research context can prove problematic, especially when practice is used to support knowledge claims:

> Is it helpful to see drawing as a sieve of sorts through which ideation and the production of knowledge at large are made to contend with each other in unanticipated ways? If so, how do we evaluate the points of contact?

I recognise Naginski's concern as I consider how to position my drawings as epistemic responses to the questions posed in this research. In answering this question, I found that the collation of visual material from the sources I am working with, drawing, conservation and painting, provide a set of visual registers that act as my relevant *points of contact*. These include my gathering of the following material:

- The documented actions and processes of the conservator and restorer
- The sourcing of diagnostic imagery used in conservation decision making
- Research into the material properties of the original painting itself

Each of these sources of documentation gave me an initial sense of how I could approach devising a set of evaluative metrics. As my practice employs representational drawing methods, I could use the *objectivity* of the documentation from the above sources to apply a set of external registers to the

production and reflection of my drawings, as they emerged during the course of this work.

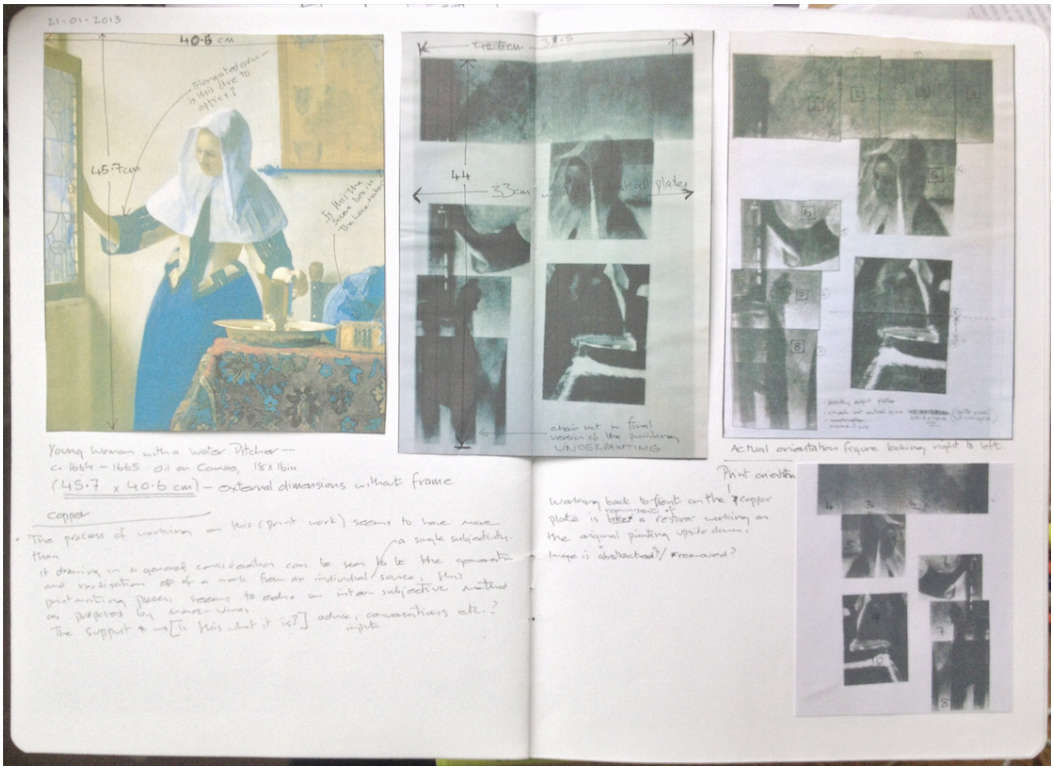

Fig 1.6: Pages from notebooks developing the sequencing of drypoint plates responding to Vermeer, c. 1662-65 *Young Woman with a Water Pitcher*.

Similarly, I noted that I began to produce drawings that enacted stages of a painting's restoration, which marked a clear distinction in my work since beginning this research. This model of production allowed me to consider these stages as assisting forms of evaluation, as I was equating my drawings' progression with the stages of the restoration.

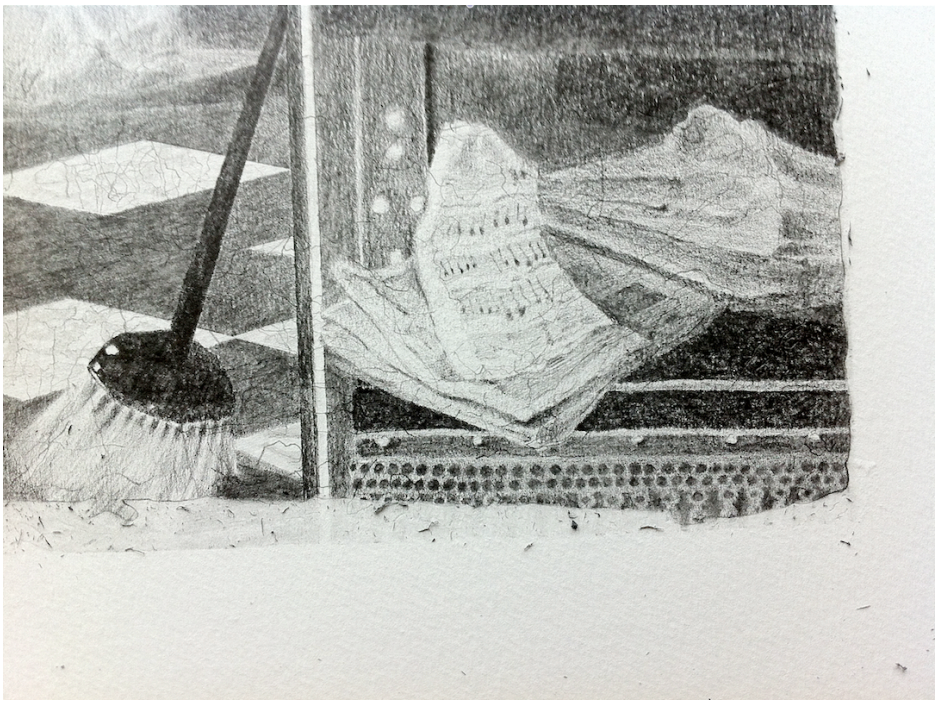

Fig 1.7: Detail of erased area to be redrawn in my staging of the restoration work on Vermeer's *The Love Letter*.

This action suggested a way forward to establish criteria to evaluate my drawings, and to account for the uncertainties that accompanied many of them as they were produced. I found these criteria to be the engine of the practice, and in establishing them as an evaluative method they also focused my writing. As these criteria emerged during the production of *The Love Letter* drawing I did not directly employ them for this work. And I believe it would be disingenuous of me to retrospectively apply them to this drawing. They are applied to all the subsequent drawings and to this end they have been of significant research value.

The criteria I apply to evaluate my drawings' relationship to my theoretical questioning is taken from and informed by my research title *States of Transience*. I divide this term, as used in my study, into two evaluative questions and then apply these to my drawing outcomes. The first category (Evaluative Criteria 1) concentrates on the unfolding issues in the drawings as they relate and respond directly to conservation and temporality. The second category (Evaluative Criteria 2) is concerned with the dynamics within the

drawings themselves. Primarily, what are the temporal implications of the specific drawing methods and processes used? As the two tables show, emerging from these key questions are subsequent questions that operate as a further set of evaluative metrics.[54] I have also indicated the chapters where I respond to specific questions.

Evaluative Criteria 1 How do the drawings produced in this study relate to the anachronic temporality suggested by conservation and restoration?
Emerging questions from Evaluative Criteria 1 1. How does the employment of non-chronological sequences contribute to a reading of multiple temporalities within an artwork? (Chapters Three, Four and Five) 2. What does a palimpsestic sequencing offer to the understanding of my drawing as a temporal container? (Chapters Two and Three) 3. What implications does the enactment of stages of restoration work have for the temporal readings of the drawings? (Chapters Two and Four) 4. Does the difficulty in fixing a definition for conservation have implications for the drawing process? (Chapter Two)

[54] It is important to note that the process of these questions informing my drawings is a dialogical one, as I have previously stated in Figure1.5, showing the exchange and dynamics between practice and theory.

Evaluative Criteria 2

What are the temporal implications of the specific drawing methods and processes used?

Emerging questions from Evaluative Criteria 2

1. How important is the accuracy of the mimetic function to the truthfulness of my drawings? (Chapters Two to Five)
2. What role does the relationship of scale between my drawing and the original work establish? (Chapters Two, Four and Five)
3. Do the drawings suggest a claim of objectivity when sourced from conservation and material analysis and diagnostic imaging? (Chapter Three)
4. How do the unforeseen material occurrences that emerge during the production of the drawings feed into the conceptual strategy and processes employed at the initiation of the drawing? (Chapters Two, Four and Five)
5. How do the indexical properties of the line as mark and trace alter in the act of restoration and the act of drawing? (Chapters Four and Five)

As the criteria indicate, the relationship of my drawing to the theories and actions of conservation and restoration is foregrounded. These emergent questions help to position my drawn response within a set of parameters that respond to the concerns as outlined.

During the course of my studio work I noticed a range of processes seeking to address the depiction and representation of transience. These included: a movement from single to sequential drawings, the development of an additive and subtractive process, enacting stages of the restoration process, a questioning of the indexical mark and trace in my work and that of the restorer and a breaking of the drawing's relationship to scale of the original painting. I challenged my use of scale as establishing an ontological relationship with an

original painting, and developed multi-sheet drawing sequences depicting competing stages of restoration and began to embrace entropic processes into the works production. This moved my practice in to new working processes and advanced my thinking for the generation of new outcomes. The relationship between these approaches was very much in accordance with an emergent dynamic. Each drawing strategy was interdependent on what had gone before, reflectively and reflexively suggesting itself as an outcome of iterative thinking in relation to the core questions in the study. The focus on evaluation and questioning in this instance is placed on the temporal status my drawings are achieving in and of themselves, in response to their conservation sources. What both criteria afford me is a positioning of my drawings in relation to a focused set of evaluative questions that allow me to gauge and ground my practice in relation to my research questions.

As with any qualitative and discursive practice-led methodology the validity of the methods employed needs to be explicit. Gray and Malins note (2004, p.130) in their discussion on the relative responses of naturalistic inquiry to more empirical/positivistic methodologies that:

> … instead of using the terms 'validity' and 'reliability' in their scientific sense, 'trustworthiness' has been suggested as being more appropriate for naturalistic inquiry …

This issue of trust in the production of my drawings has been raised in some of the critical response to my work within an exhibition context. One reviewer (Dunne, 2007) commented on the validity of the relationship of my process to the source material:

> Yet we must effectively take what we see in his show on faith. Can we be sure he has faithfully traced the craquelere on any particular work, and would it make any difference if he hadn't?

What this observation highlighted for me was the inability of the standard exhibition model to make explicit the relationship of the validity of my drawing

process to the paintings and their conservation/restoration.[55] Unlike the exhibition/gallery norm, the research context affords me the framework to make equally explicit the source material and stages along the way for the production of the drawings. The advantage of the naturalistic emergent methodology I employ is that it allows for a form of exposition for the generative stages of the work to be presented. To this end, I have documented the making of the drawings production and have included reproductions of the original paintings in each chapter. My intention here is to allow the reader to see how my drawn responses can be viewed in relation to the original source material, and, importantly, to the set of evaluative criteria I have laid out in the earlier tables.

Triangulation also allowed me to define strands within conservation as I reflected on material through the prism of drawing and temporality. This method facilitated a greater understanding of the range of discourses and activities within conservation I could work with.[56] I noted a shift in my thinking of conservation acting as a singular activity, to viewing it as range of discrete theories and procedures. Conservation is seen as the compilation of conservation, preservation and restoration practices. My emphasis during this study, moved from conservation decision-making to my practice responding to specific consequences of restoration actions and diagnostic documentation enacted to paintings. I had also considered the practices of conservation to be an empirically based activity that arrived at solutions through the positivistic

55 This applies to the situation where my drawings are displayed without the original being present. I have exhibited in shows where my drawings were presented beside the original, which has produced different readings to the relationship of original to response.

56 Through research I found conservation to be a well researched, theorised, and deeply reflective and reflexive subject. This self-examination and breadth of material is evidenced by recent activities within conservation, which has called into question some of its long held assumptions and methods. These subjects include; the role of objectivity in a relativistic context (Hedley and Muñoz Viñas), the social responsibilities of conservation (Clavir), its changing ethical framework (Muir), the nature of an intervention (Villers), the integrity of an original artwork (Dykstra), the dichotomy of the artwork as object, and surface (Barassi), and time, both to and of contemporary art (Berndes). This growth is demonstrated by recent conferences and publications including *The Object in Transition: A Cross-Disciplinary Conference on the Preservation and Study of Modern and Contemporary Art* (2008), *Ethical Dilemmas in the Conservation of Modern and Contemporary Art (2009) Conservation: Principles, Dilemmas and Uncomfortable Truths* (2009), *Contemporary Art: Who Cares?* (2010), and *The Picture So Far* (2013).

analysis of data and material evidence[57]. Underlying my assumption of the privileging of objectivity in conservation was that an artwork has a determinable ideal status or condition, one that can be derived through empirical investigation. In my research I found this to be a hugely challenged assumption. As Muñoz Viñas states (2005, p.25) conservation's claim that:

> 'The object's truth may then be in the traces of its evolution, in the object's original shape, or even in the (presumed) producer's intention…' is highly problematic.

From this literature I was able to assemble research (Muñoz Viñas, Villers, Dykstra) that identified conservation as being: contingent to prevailing ethos (political, social, cultural, institutional), critically interpretative, and meaning modifying to an artwork. These characteristics I found to have comparative affinities with drawing. In reflecting on this conservation literature, I identified and defined appropriate strands to focus on and develop. These include; the complexity of definitions and terminology within conservation, the problematic claims of objectivity, the *authentic* state of an artwork, and the temporal status of the restoration itself. These characteristics suggest a temporal indeterminacy for the restored artwork, which correlate with my anachronic designation for drawing.

In conclusion, by mapping the characteristics of my practice onto a methodological framework, I identified the emergent naturalistic model that provided the space for my practice to operate in a research context. Within this framework I recognised the appropriateness of a triangulation methodology as a means to link the three research areas towards a focused questioning within each chapter heading. The particular question and issue in each chapter is then embedded and responded to, through an interlocking of practice and research. In employing this dialogical chapter structure within a triangulation of research methods and content, my aim is to navigate a distinct set of operations that provide a suitable level of clarity while allowing for intuitive responses to be

[57] Richmond (2009, p.xvi) notes this as a characteristic of twentieth century conservation, which sought to preserve the integrity of the original object with a belief that science is the most appropriate form for this purpose.

accounted for. Goldstein (2005, p.3), notes in his discussion on the characteristics of emergence as a working method that it allows:

> … for the way creative ideas, images and insights can arise unexpectedly and radically distinct from whatever inputs may have served as a groundwork for the created product.

In this respect, the method employed here is chosen to reflect the dynamics that can occur in practice-led research, and to capture the characteristics of my research questions and drawing strategies. With the intention of providing an exegetical research framework the evaluative criteria, as described in the earlier tables, accounts for a set of questions that allow for the drawings to also be considered and evaluated as findings. The relative properties of how the drawings respond to the context of this questioning provide a metric for their role within this study.

In the following chapter I employ the methodology I have accounted for to the problematic terrain of fixing definitions to the terminology around conservation and restoration, and evaluate how this relates to drawing.

Chapter Two: Conservation: The Difficulties of Definition and a Space for Drawing

2.1 Introduction to conservation's contingent definitions and relationship to drawing

> 'It is quite sad that we are restricted to the use of one word for all of the versions of drawing'. (Camnitzer, 2011)
>
> 'I think that the idea that you can describe a complex area like conservation in one single-sentence mission statement is probably one of the causes of the internal conflicts that keep conservation adolescent …'. (Ashley-Smith, 2009)

I established in my introduction and first chapter that I began to use conservation as a source in my practice to extend my understanding and use of line as a signifier of time. I found conservation offered a set of temporal interpretations, outside of a process-led drawing strategy, which facilitated my drawings relationship to different time periods. These were similar to the conservation theorist Cesare Brandi's framework of restoration and time (1962, pp.61-64), including the original painting's production, the time lapsed between this production and the present, the time of my drawing, and the time involved in my drawings' production (See Fig 2.1).

When embarking on this work, as previously stated, my understanding of conservation was one of a discipline that had a prescribed set of objective values and processes. The term conservation appeared to adequately describe a range of practices that were best equipped to find solutions to established and emerging problems in its field. It was, for me, the sum heading of three categories: preservation, restoration and preventative conservation. What this chapter shows is how this complexity of terminology around conservation has resonances with and implications for drawing.

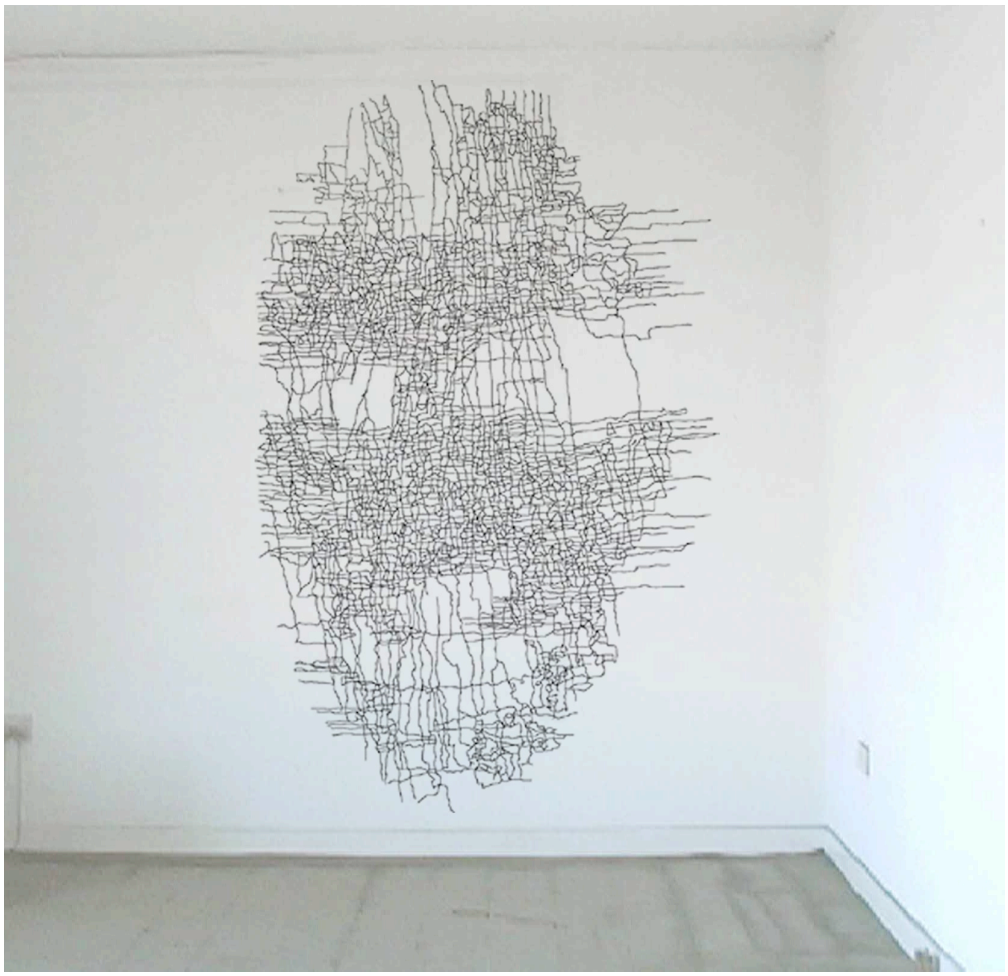

Fig 2.1: Fay, B. (2005) *Mona Lisa* craquelere drawing [Digital, this version charcoal and wall, dimensions variable]. Installation view.

However, as my research progressed, I started to observe complexities and difficulties created by the interchangeable use of these terms in conservation discourse. This prompted me to change the emphasis in my practice from a general use of conservation, to those based on restoration acts and documentation.

Within this discussion my use of terminology changes, marking my shift in sources from conservation to restoration. I move from a discussion on the complexities of language within conservation to a concentration on the implications of a restoration act and realise this change through drawing. I now see restoration as being a distinct act within conservation that materially and perceptually modifies an artwork's features. Like most definitions discussed in

the following sections demonstrate, this is not an incontestable claim. What I establish in this chapter is that conservation can be understood as an activity that is meaning modifying, interpretative and temporal altering, as highlighted through the act of restoration. My proposition is advanced through conservations difficulties in ascribing a fixed meaning for certain theories, actions and protocols for and to itself.[58] To begin, I consider why this is the case by briefly giving an account of the respective histories of drawing and conservation.

In looking at the reach of both activities, I observe that the complexities and resistances to fixed definitions in both areas are attributable to their historical reach. The span of both activities differs hugely. Drawing has many stories regarding its origin including the early and much-quoted Butades tale from Pliny's *Natural History*[59] (Newman, 2003, pp. 99-108). Equally, drawing never belonged solely to one discipline, having uses outside of a fine art context. This leads to a series of drawing models including technical, preparatory, mimetic and projective. Drawing historically occupied a secondary role, running parallel but not central to, major shifts and narratives in art history. Conversely, museum-based conservation practice is viewed primarily as a recent, mid to late nineteenth century development.[60] While allowing for its brief existence, it is possible to identify three traits within conservation, and demonstrate how they can be thought of in relation to drawing.

Firstly, underpinning much conservation literature is a concentration on Western European and American histories and cultural contexts. This has a tendency to ascribe a Northern European / Anglo-Saxon approach (objective analysis) which differs from a Southern European methodology (aesthetic) approach.

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58 While these are not the sole properties of such a designation, it is their relevance as a set of overlapping properties to drawing that I emphasise here.

59 It is interesting to observe that Pliny also refers to a concern for objects of the past in his *Natural History,* explaining the Roman interest in 'restoration' of existing objects and monuments. Mentioned in Caple, C. (2000), *Conservation Skills: Judgement, Method and Decision Making*. London: Routledge. p.50. It is important to note that conservation histories and practices prior to that of a museum-designated activity are outside the remit of my discussion.

60 Hence Ashleigh Smith's designation of conservation as *adolescent* (2009) and Ward's (1986, pp.1-2) as the 'youngest of museum disciplines …'.

Secondly, an emphasis on encountering and dealing with the tangible materiality of the artwork is usually stressed above that of the conservation of intangible properties. Thirdly, there is a division placed between the conservation criteria and methodology of pre-modernist artworks to contemporary art practices.[61] What these three characteristics contribute to is an acknowledgement of the variety and complexities of historic, cultural and national approaches to conservation. They point to an increasing need for an agreed set of criteria and terminology that can accurately reflect and assist the treatments of works constituted by an increasing array of materials. I suggest this is where difficulties arise for conservation, but where the conditions and characteristics it shares with drawing begins (See Fig 2.2).

In evaluating what these three traits offer, we can see difficulties in agreeing fixed understandings of terminology, which result in treatments being understood as conditional, interpretative and having shared inter-subjective outcomes. Thereby decisions and actions emerge from a specific set of prevailing protocols and principles that arrive at a certain interpretation and formal solution, at any given time. Factors such as the historical/social context, geographical location, translation of terminology between languages, institutional ethos, the tradition in which the conservator was trained and the governing intentional paradigm that a treatment occurs in will each lead to a specific outcome, that placed within another time frame or context, would likely be addressed differently.

[61] These can be characterised as a privileging of contexts over material form, contingent, entropic and temporal properties within the artwork, the changing role and delegation of authorship and the range of non-traditional materials and processes employed in and of the art object.

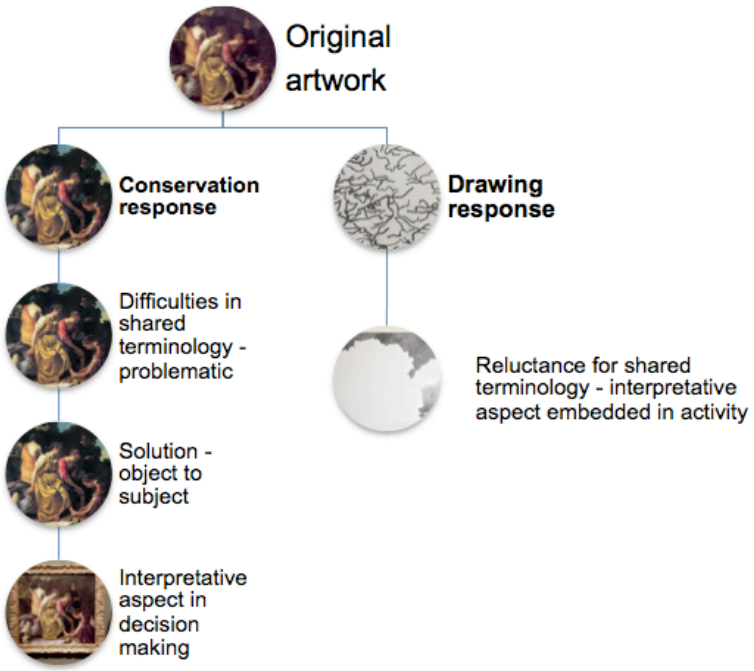

Fig. 2.2: Parallels the set of comparable actions and stages for conservation and drawing as proposed in this chapter.

In positioning conservation as a contingent activity I open up space for a further claim. I suggest that, far from conservation having a predetermined and fixed set of programmed operations, the deliberations and values that fuel a conservation treatment is comparable to a drawn response as it can modify meaning. In conservation at its most basic the meaning of the present state (of the painting) is modified as the primary object is attended to, while in drawing an expanded discourse of the meaning of the original image takes place via the production of a secondary artwork.

To reflect on the implications of this primary/secondary relationship I will look at two paintings (by Cimabue and Vermeer), both the recipients of damage during the early 1970s. Each underwent radically different restorative treatments. The restoration work carried out on Vermeer's *The Love Letter*[62] then acts as a source for my production of a palimpsestic drawing sequence. In using this

[62] Vermeer, J. (c.1667-1670) *The Love Letter* [Oil on Canvas]. The Rijksmuseum, Amsterdam.

restoration treatment I examine how the temporal staging of these actions informs my practice (Sections 3.4 and 3.5).

2.2 The difficulty of a shared terminology in conservation, and related issues in drawing

There is an inherent difficulty in discussing the complexities of terminology without at some stage having to suggest a working definition for the subject under discussion. I am aware that one runs the risk of either being too general as to explain very little, or too specific to alter a more expansive understanding. However, to advance my discussion I understand conservation as a conditional set of decision-making procedures and operations that may be enacted on a range of material objects. These procedures are carried out to assess the particular temporal status and material condition of the object. The task following this analysis is to determine the status and condition that the object should remain in, and to decide which technical processes are used to achieve this goal.

This is a problematic proposition, influenced by and contingent on the proposals and arguments my study seeks to establish. It does, however, acknowledge that further difficulties arise when applying definitions to specific conservation classifications. There may be a distinct set of methodological approaches resulting in diverse outcomes including classifications such as preventive conservation, remedial conservation, structural conservation and sustainable conservation.[63]

In considering the value of a shared terminology for conservation it is perhaps its resistance to a fixed definition that provides an appropriate place to consider some recent literature. Schädler-Saub provides a vivid account of the difficulties in finding agreed meanings from an international range of contributors for a recent conservation publication. She notes, when the editors proposed the use of conservation as a working title it was ‘only partially accepted by the authors’.

[63] As Richmond wryly observes, ‘ ... the museological origins and evolution of these different practices have led to disparate approaches even within the same museum’ (2009, pp. xiv-xv).

She goes on to describe the complexity of the term conservation within the nuances of a variety of European languages:

> …the editors were cognisant of the negative connotation of the term 'restoration' in English (and only in English) based on restoration history in the nineteenth century and the current use of the term, whereas …the Italian restauro, the French restauration, the Polish restauracja and the German Restaurierung are well established and founded on scholarly principles, in accordance with the definition of restoration in the Venice Charter'. (2010, p.4) [64]

There is a similar problem for drawing as described by Maynard (2005, pp.66-67) he finds that different languages have diverse and nuanced connotations. He points out, certain non-English languages suggest drawing as drawing / design, such as ' … dessin in French, dibujar in Spanish, disegno in Italian, and tarh in Farsi …' (pp.66-67). This, he suggests, still promotes an understanding of drawing that is in some way depictive and does not fully encompass an understanding of other non-depictive forms of drawing including mapping, patterning and the diagrammatic.

If there is a slippage in meaning across languages, Muñoz Viñas also confirms the difficulty in agreeing terminology within one language. Quoting research by McGilvray, in this case a study of conservation on historical buildings, Muñoz Viñas (2005, p.8) observes that when attempting to analyse the use of the term conservation:

> McGilvray found no less than 32 notions used to describe a variety of conservation-related actions [including] ... preservation, restoration, rehabilitation, revival, protection, renewal, conversion, transformation, reuse, rebirth, revitalization, repair, remodelling, redevelopment, rescue, reconstruction, refurbishing.

[64] This point refers to Article 9 from the International Council on Monuments and Sites (ICOMOS) International Charter for the Conservation and Restoration of Monuments and Sites (The Venice Charter 1964). 'The process of restoration is a highly specialized operation. Its aim is to preserve and reveal the aesthetic and historic value of the monument and is based on respect for original material and authentic documents. It must stop at the point where conjecture begins …'. [Online] Available at: http://www.international.icomos.org/charters/venice_e.pdf. (Accessed: 18 August 2011).

Muñoz Viñas goes on to argue that multiple meanings such as the one cited above 'create an obstacle' to a considered reflection on conservation and calls for working preliminary definitions to be established. While one can appreciate the value (monetary, historical, scientific, epistemic, tangible/intangible, etc.) in his call for establishing such definitions to clarify procedures and protocols to work within conservation, perhaps an equivalent establishment of definitions in drawing can be problematic or even unnecessary.

Many attempts have been made to ground drawing within a set of operational rules and taxonomical classifications.[65] Drawing is not centrally derived from one activity. As previously stated there are a multiple range of sources and applications, both historic and contemporary, which need to be included and analysed. Rather than this being considered problematic, it should, as Musgrave (2013, n.p.) asserts, be thought of as a distinctive attribute of drawing:

> … somehow the history of it as a discipline has a very weak hold. You can't take a painting seriously without somehow manifesting the history of painting … whereas drawing really seems to be a kind of vacuum, it sucks in whatever people want to think what drawing is at any given time… and that makes it different to other artforms.

If the previous examples illustrate the level of complexity in understanding broad definitions of conservation, each distinct conservation area can also exhibit these difficulties.[66] Within restoration, Walden (1985, p.151) observes that for the act of painting a damaged area or surface paint loss, there are many terms:

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65 For example, see Benjamin (1917), Bochner (1969), Rawson (1969), Badiou (2006) and Farthing (2012).

66 These levels of ambiguity are also observed by Lank when he highlights the necessity of finding a discrete definition for the restoration of painting, which has to date included acts of conservation. He argues that this blurring of activities had developed into a complicated set of international conventions and attributions so that ' … now we have "restorers" in Europe, "conservators" in the USA … and a hybrid called "conservator-restorer"' (1997, pp. 253-255). Indeed, to address this issue the International Council of Museums – Committee for Conservation (ICOM-CC) as early as 1978 sought to define the role of the conservator-restorer as someone working with the 'technical examination, preservation, and conservation-restoration of cultural property.' To encompass a range of practices the document, and its subsequent iterations, makes a great play on structuring a range of activities under this designation including examination, preservation, restoration, the membership of an interdisciplinary team and a practitioner that employs methodical and scientific examination.

> Retouching, repainting, inpainting, over-painting – the variety and inexactitude of the terminology is revealing. In essence they often come to mean the same thing. But the diffuse vocabulary reflects widely divergent attitudes and practices.

What I discern from this is a shifting emphasis on the action for treating paint loss in, for example, a large lacuna on a picture's surface. The inference of *retouching* suggests a less intrusive action than that of *overpainting*. Retouching has implications for much of an existing area to remain, while overpainting denotes a complete concealment of that which is beneath and maybe even surrounding areas of original paint work too. So embedded in the semantic complexity is an inference of action that can lead to considerably different results for the painting's treatment.[67]

2.3 Restoration as interpretation and the moderation of meaning: object to subject and its relevance to drawing

As previously mentioned, my understanding of the term restoration as it applies to painting, is as a distinct act within conservation that materially and perceptually modifies an artwork's features. It is a physical process that directly engages with and affects the actual surface, structure and support of an artwork. It remains for the most part a labour-intensive and haptic process. The aim of which is to materially alter the work of art back to an earlier state from the condition it exists in, prior to its restored status.[68] As an act it is reflective of specific values, ethics and processes of any given historical moment, acting as an index, and at times a concealed one, to a prevailing theoretical ethos.

For Muñoz Viñas (2005, p.109), when the thought processes within the decision-making procedures move from notions of *authenticity* and *artist intention* they then take on other criteria. When a painting in being restored:

> … it can be stretched, cleaned or even completed to bring it into a new state, which is supposed to resemble the state it was in at some point of its history. This is done not because this condition is objectively more

[67] This point is discussed in Chapter Five: Evaluations and Conclusions.
[68] I derive my definition of restoration from a discussion on distinctions in conservation, preservation and restoration in Muñoz Viñas, 2005, pp. 16-25.

> authentic, but because the painting will, thus, better fit the tastes of the conservator…

What I take from his observation is a form of subjectivity in decision-making derived from a number of sources and stakeholders that is in and of itself a form of interpretation. The key term I wish to emphasise is *interpretation*. Bomford, notes the importance of previous interpretations and treatments accorded to a painting. He suggests that for the conservator the narrative of a painting has two stages; the first being an understanding of the narrative of a painting's process of construction, the second the continuing narrative accorded to it since this act of production was completed including: aging, accident, vandalism, and subsequent restoration treatment. For Bomford (in Leonard, 2003, p.12), the conservator must decide:

> Which elements of these histories of creation and survival are the most important: which aspects of the historical object must be maintained and kept visible, and which may be, for the time being, concealed.

Bomford's proposition echoes those of Muñoz Viñas who claims that an object or artwork can be understood as a palimpsest. Citing Michael Ames's (1994, pp. 98-106) more metaphorical allusion of the palimpsest, but grounding it within a material context, Muñoz Viñas (2005, p.100) claims that painting has an evolved meaning. It is physically a palimpsestic carrier of all previous actions, damages, and restorations that exist in the object in a temporal succession 'each one hiding or modifying the previous ones'.

It is therefore within the role of the conservator to choose the meaning, which should be dominant and presented to the exclusion of other possible readings, perhaps at times permanently. For Muñoz Viñas the conservator is involved in the process of moderating the meaning of an artwork. Each decision made should not be to the innate exclusion of others, which may be equally valid and valued. He states (in Blackman, 2008, pp. 20-27) that:

> Conservation should be sustainable in that it should not make any reading impossible or, to be more practical, it should maintain as many meanings of that single object as available as possible: it should not exhaust the ability of an object to transmit different messages.

Accordingly, what we can understand from this proposal is that the artwork shifts from being an object, verifiable and read solely by a material analysis of that object, to also being recognised as a subject. Here, I understand the subject as an entity, not wholly material. One that has a myriad of possible readings and, importantly, meanings that can be analysed, interpreted and subsequently re-read. It is a site that acts as a conduit to a network of intangible possibilities outside of its material identity. This shift to subject foregrounds issues of meaning and interpretation, which is in keeping with Carrier's characterisation of Gadamer's epistemological assertion that an artwork's true meaning ' is never finished and is in fact an infinite process because the true historical object is not an object at all' (2001, p.16). I note the added layer of complexity in the moderation of meaning to the palimpsestic subject / object when a radical act (intentional or non-intentional) occurs to the structure, support and surface of a painting that substantially alters the artwork. A rupture also occurs in our understanding of the work's temporal succession. I will examine the comparative restoration treatments of two damaged paintings and their relevance to the production of a body of drawings in the following section.

2.4 Vermeer's *The Love Letter* restoration and contingency

The attribution of historical or cultural value to an act of damage or vandalism to a painting is a contested one. Caple (2000, p.22) points out 'It remains difficult, almost counter intuitive, to seek to present traces of the damage or decay inflicted on objects'. Yet there are arguments to be made when, for example, Gell (1998, pp.62-65)[69] states that in some cases such an act has value for a full understanding of an artwork's afterlife. What I concentrate on here is the understanding of restoration as an interpretative act and how forms of interpretation are used to find solutions for damaged paintings. This is done to

[69] Gell, citing the work of Freedberg, provides an insightful and somewhat provocative discussion on the action to Velazquez's *Venus at her Toilet* by the suffragette Mary Richardson. This is discussed in more detail in my conversation with artist Kate Davis, who has responded to this incident. See Volume Two, Appendix 9, pp.56-69.

emphasise the link between conservation and drawing being understood as interpretative and meaning modifying enterprises. It is first useful to consider the nature of damage that is discussed. I will briefly consider the temporal implications for categories of damage to a painting and then outline what the temporal consequences are suggested by the restoration. All this is with a view to applying these concerns to my own drawn response.

There are many descriptions of damage with conflicting definitions and rationales for treatment given the range of objects considered for conservation and restoration. To generalise from this literature one can broadly discern two main causal factors. Firstly there are internal and external causes, and secondly, there are intentional and non-intentional factors. Linking both these factors Ashleigh Smith (1995, n.p.) provides a useful categorisation of damage as 'something that by an effect on our level of understanding and enjoyment or on the object's life span causes a decrease in total benefit'.

Building on this definition of damage as a modification of previous meaning Van Camp (2011, n.p.), in her discussion on damage to analogue photography (her central points are also applicable to painting), quotes the work of Eric Dirix. Dirix suggests a temporal consideration to the definition of damage. He places a clear distinction between the actual state of the artwork after the act of damage has occurred, and the subsequent 'hypothetical state' where the damage had not yet taken place. The implication here is that the present state of the artwork after damage is de facto the actual state of the work, and the hypothetical state is one that may have existed (past state) and one that will be treated (a future state). This future state is one that includes characteristics of both the present state and the past state, or indeed neither. Contrasting starkly to this designation is Muñoz Viñas's (2009, p.35) contention that the opposite is also true:

> … the authentic condition of an object may be considered to not be the condition in which it authentically exists; instead, the authentic condition …may be considered to be a different, non-existing condition – or a hypothetical, non-existing condition may be considered to be more authentic than the present existing condition.

What I establish here is, bearing both positions in mind, that we can discern two views regarding the temporal status of the artwork, and therefore the emergence of at least two determinations as to how they could receive treatments. Both codes of thinking are representative of what I noted earlier in this chapter as Southern European (aesthetic) and Northern European (objective).

To consider this dichotomy I discuss two forms of damage. The first, unintentional damage was caused by a flood in Florence in the case of Cimabue's *Crucifix* (1287-1288), [70] and the second intentional damage [71] resulting from the theft of Vermeer's *The Love Letter* (c.1667-1670).[72] Both paintings had restoration work carried out that resulted in two distinct temporal readings. In the case of Cimabue's *Crucifix* it is important to note that the work of the chief conservator Umberto Baldini was emblematic of thinking in Italian conservation at the time. Baldini operated within a number of principles propounded by his contemporaries Brandi and Conti. Chiefly in this case was the technique of visible inpainting: chromatic abstraction, a Florentine variation of tratteggio.[73] Baldini's variation of tratteggio allowed for the coloured lines to curve along the contours of the depicted object or figure and the lacuna that it sought to reintegrate.[74] This specific technique and model of thinking was in marked contrast to contemporaneous Northern European thinking, where imitative inpainting was widely practiced.

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70 Cimabue, B. (1287-1288) *Crucifix* [Distemper on wood panel] Basilica di Santa Croce, Florence.

71 It is important to note that within these definitions of damage vandalism can be complex, for as Van Camp notes: 'Vandalism is not damage in itself but can be the cause of damage: it can have a mechanical, chemical or biological origin. Even when the object is stolen, the vandalism is not damage in itself but a cause of damage' (2011, n.p.).

73 Tratteggio can be described as a tonal method of paint loss reintegration. This linear drawing based technique of hatched paintwork was used to address areas of significant paint loss where, as Muir (2010, pp.19-28) describes:
The goal is to reduce the visual prominence of the loss in a way that neither competes with the original painting nor denies the damage, which is considered to be an incontrovertible aspect of the work's history

74 As noted by Grenda (2010, n.p.), a broad impression of the paint loss colour is suggested by a layering of primary and black water based colour lines that creates a field of 'transparent screens, forming the system of "filters" that give the effect of unified colour.' This particular restorative model referred to as *astrazione chromatica* was arrived at specifically for the flood-damaged works where, in the case of these paintings, it was not possible to reconstruct the colour of the original paint layers.

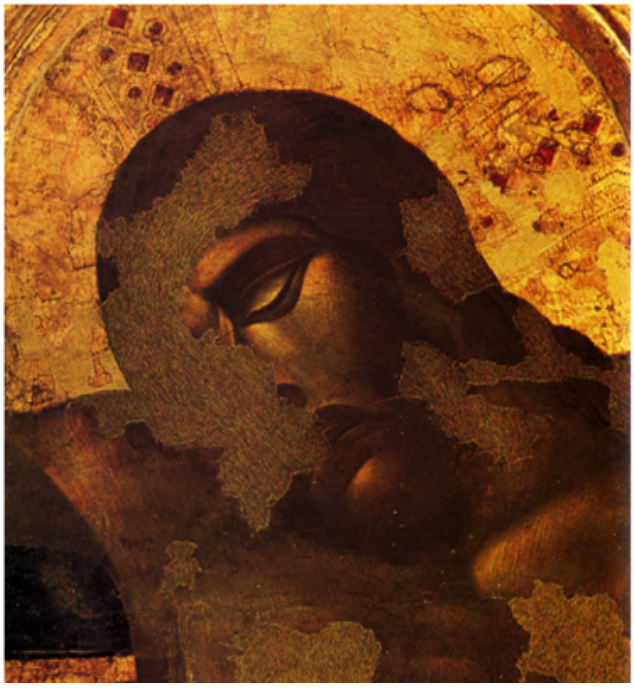

Fig 2.3: A detail of Cimabue's *Crucifix* after Baldini's restoration, showing the use of chromatic abstraction restoration methods.

For Baldini this mimetic technique represented a form of *falsification* and transgressed a central principle of Brandi's theory (Brandi, in Price, 1996, pp. 232 -233) that the restoration act must 'allow itself to be emphasized as a true historical event...'.

In this self-reflective analysis suggested by these and similar *Brandian* statements, we can see that for this method the traces and marks of the conservator must be visibly distinct to those of the original artist. As the production of the painting emerged in one *historical event*, so the work of the restorer must remain separated, as it too is a distinct *historical event*. Visually (See Fig 2.3), the restored areas, while intending to have a chromatic relationship to the overall image tonally and through the graphic application of marks, remain quite distinct. Indeed, as the restored lacunae are seen in detail it suggests itself more like a drawing, through the reiterated directional marks in each section. Burnett (2010, n.p.) notes that for Brandi traggettio is emblematic of restoration as 'the materialization of a critical interpretation'. Indeed it is the distinctive nature of this form of *interpretation* that invited significant criticism

from other theories of image reintegration for Baldini. Muir observes that due to the highly visible restored areas, the painting in its post-restoration state was frequently declared a 'Cimabue-Baldini'. Nevertheless, this method of restoration formally marks two clear temporal stages: the damaged area and the restored area, and does not seek to present a united visual field that merges the reading of the work into one fixed point. The opposite, however, can be said for the restoration of Vermeer's *The Love Letter*.

In 1971, two politically motivated thieves stole *The Love Letter* and succeeded in inflicting major damage to the surface and support of the painting.[75] The painting was eventually retrieved, and an international advisory committee was established to determine the level of damage inflicted on the work. A conservation team was formed and the considerable task of restoration began.

[75] This late work by Vermeer was on temporary loan from the Rijksmuseum and was on show as part of the *Rembrandt and his Age* exhibition at the Palais des Beaux Arts, Brussels when it was stolen.

Fig 2.4: Vermeer, J. (c.1667-1670) *The Love Letter* [Oil on Canvas, 45cm x 38.5 cm]. The Rijksmuseum, Amsterdam[76].

[76] This image was documented and published in 1995, after the restoration work discussed in this chapter had taken place.

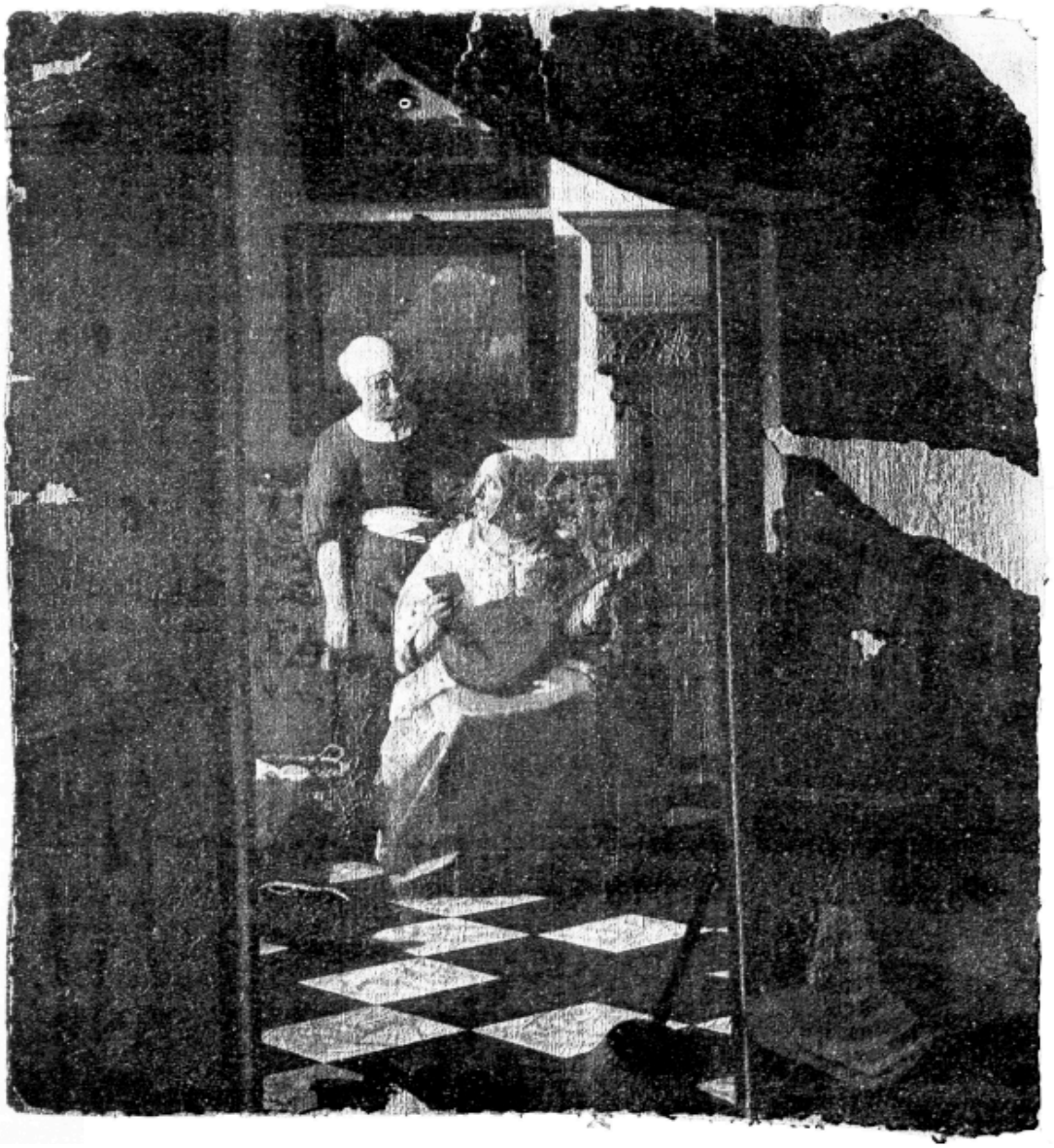

Fig 2.5: Stretcher support with elements of cut painting remaining. Images from Thiel, P.J.J. & Kuiper, L. (1973).

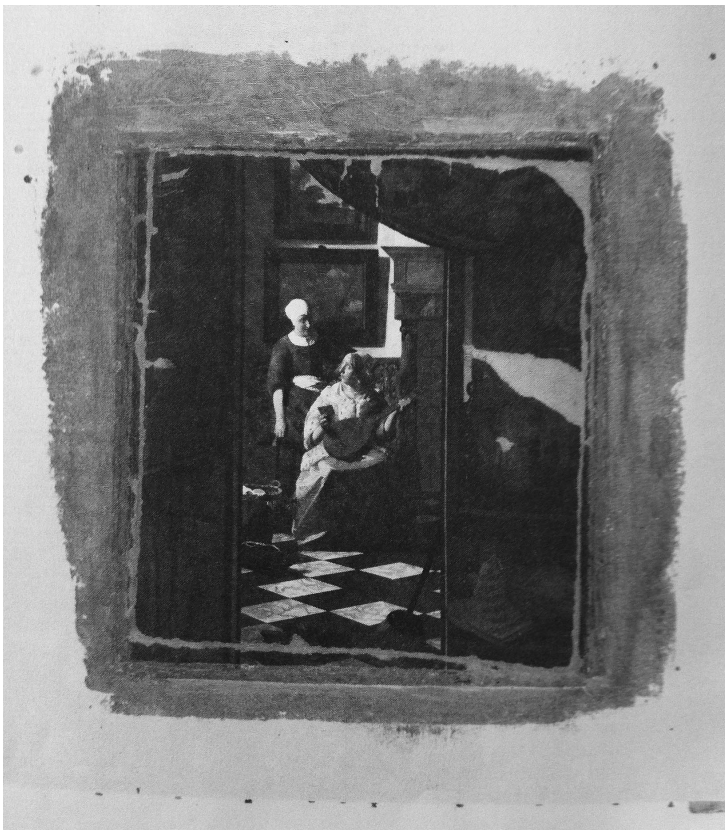

Fig 2.6: Vermeer *The Love Letter*, with recovered parts mounted on a new canvas lining. From Thiel, P.J.J. & Kuiper, L. (1973).

As the published report describes (Thiel & Kuiper 1973, pp. 17-34), the restoration process was divided into three stages: a description of the damage, a technical examination and decisions made for the restoration process. The recommendations of the committee,[77] drawing from conclusions gathered from the first two stages, advised the chief conservator Kuiper to ' … carry out the restoration as invisibly as possibly' and that ' … this work should be carried out in such a way as to be reversible' (1973, p.6). A reading of this document notes the lengthy rationale provided for this decision. It is necessary for this to consider the full restoration rationale (1973, pp.8-9):

> Before a method … could be chosen it was necessary to decide whether the restoration was to be as invisible as possible, i.e. such that the surface texture, colour and forms of the retouched areas would be

[77] The advisory committee was chaired by Sir Martin Davies, then Director of the National Gallery, London and comprised ten museum experts from England, West Germany, USA and the Netherlands. The committee met three times (November 1971, March and July 1972).

> indistinguishable by the naked eye from those of areas of original paint … it was nonetheless decided to carry out the restoration as invisibly as possibly.
>
> This could have been done by merely imitating the existing build up of the paint layer, … so it was decided that, though the existing structure would be imitated as far as possible, some slight changes would have to be made.

It is important to note the vocabulary used in these quotes: *reversible, invisible, indistinguishable, retouched, imitated* and *slight changes.* Semantically the language employed here, problematically, implies a nuanced, almost gentle, form of action. This seems at odds to the condition of the work as described in the report's Description of Damage section.[78]

The solution to *invisibly* restore this painting is in marked contrast to the methods used by Baldini. If the Baldini model aims to present a plurality of time frames existing in the one object, then temporally Kuiper's form of restoration suggests a return to a *hypothetical* status (Dirix in Van Camp, 2011 and Muñoz Viñas, 2009). The painting returns to a singular stage before the damage took place. The *hypothetical* state is reiterated as the Vermeer report mentions that 'No documents recording the history of the painting's physical condition were available to the committee' (1973, p.9-11). It also frames the reception of the work in an anachronistic state (Nagel & Wood, 2010, p.13), where two fixed events in time – the condition before the attack and the condition after the attack – have been exchanged and certain experiences of the work are concealed in favour of others being shown. If the aim is to re-present a state that is more *authentic* or *true* to Vermeer's intention for the work, then other authentic acts such as the *authentic* damage caused to the painting are suppressed. The palimpsestic model of the artwork has been challenged and modified through a set of operations that in turn modifies certain readings of a painting. As Lowenthal (1995, p.128) observes:

[78] See Introduction, section 0.2 Auditing my drawing practice.

> …truth is not innate to the original material substance; 'authenticity' inheres not in some founding moment, but in an entire historical palimpsest and in the very dynamics of temporal development.

In the following section I will discuss how my drawing process follows the palimpsestic experience of this painting, from its initial damage to Kuiper's anachronistic restoration methodology.

2.5 A drawn response: *The Love Letter*

I should note here that this palimpsestic drawing series marks a change of strategy in my practice. Prior to embarking on this drawing much of my work employed the mapping of single stages of an entropic progress in an artwork.[79]

When considering the stages and processes that were carried out as part of this painting's restoration, the production of a single representative image seemed an inadequate form to hold the range of actions that took place. I found it necessary to shift the emphasis from depiction to the actual stages and processes of the conservation treatment (a primary action and form) rather than using the visual documentation generated through technical analysis (a secondary action and form). Before presenting a full discussion of the production of the work, I will reflect on the shift in my theoretical parameters this new methodology provoked.

As I started this work, I noted when a drawing is repeatedly redrawn over with both erasures and additions, that it materially and conceptually establishes the role of the artwork as palimpsest.

[79] For example see Fig 2.1 and 2.7.

Fig 2.7: Fay, B. (2010) *Woman in Blue Reading a Letter 1662-56 X-ray drawing*. [Pencil on Paper, 46.5 cm x 39 cm.] Private Collection.

As mentioned previously, Ames (1994, pp. 98-106) states that artworks are equatable to palimpsests, when they are understood as texts and are 'written in succession, each one hiding or modifying the previous ones'. A central point in this view of palimpsests is that while overwriting occurs in a temporal succession, it is not always apparent in the visible surface what the preceding order has been. Therefore, a temporal reading is presented that is non-chronological. The palimpsest as a temporal form in my drawing process, is supported by Krauss's (2000a, p.24) claim that it is:

> … the emblematic form of the temporal and as such it is the abstraction of narrative, of history, of biography, the latter implying a subject seen not from its own point of view but from that of a third, objectivised viewer, an outsider.

Krauss suggests a further property due to its intrinsic abstraction – that of a role outside of itself. I understand the nature of the outsider as being both artist and conservator, as I equate the responses of the artist generating an artwork to that of the conservator interpreting an artwork.[80] That aside, Krauss's claim is important as it grounds the palimpsest as being understood as a temporal form and one that presents and re-presents the residue of that which has gone before.

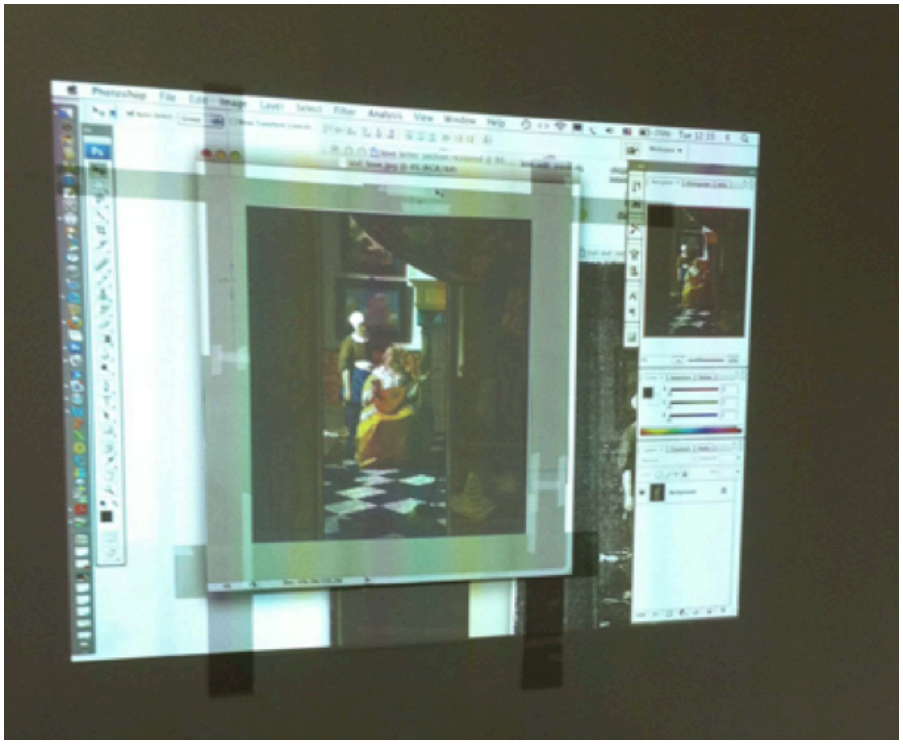

Fig 2.8: View of projected image of *The Love Letter* at the beginning of my drawing process.

[80] I would, however, disagree with Krauss's claim for this third viewer as being solely *objectivised*, as this infers that the viewer has only objectivity as criteria for reading a work. I suggest that there is more than her narrow definition at play, in terms of levels of interpretation, determination, inter-subjectivity and the modification of meaning.

Fig 2.9: Detail of the initial contour line drawing of *The Love Letter.*

My drawn response to *The Love Letter* is a 1:1 depiction of the painting, which becomes the first layer in a sequence of erasures and amendments that reproduce the acts of damage the painting received, and its subsequent restoration. However, Bryson proposes there is an implication for the use of a painted surface to generate a drawing as each has a different temporal status. He designates drawing and painting as having two distinct temporal registers. He states that drawing can be seen as a form of *becoming* as opposed to painting's form of *being.* For Bryson (2003, pp.149-150) a drawn line:

> … gives you the image together with the whole history of its becoming-image … Line can no more escape the present tense of its entry into the world than it can escape into oil paint's secret hiding places of erasure and concealment.

What then for my drawing that attempts to reveal the painting's 'erasures and concealments'? When the source of that image is a *closed* painted surface that leads to a closed surface of an all over *finished* drawing[81], then surely that open definition of drawing should collapse. Yet Bryson (2003, pp.149-150) provides an answer to this by proposing that:

> However definitive, perfect, unalterable the drawn line may be, each of its lines – even the last one that was drawn – is permanently open to the present of a time that is always unfolding.

As my drawing is based on an existing artwork, what are the implications for the line that retraces a pre-existing mark? Is it becoming a version of something already there, or is it also becoming itself – both a thing signified and signifying? In the production of the initial 1:1 drawing layer I note that similar to the task of the restorer, the marks I make are in a sense pre-determined. The line and tone must echo and/or directly describe the marks from something that is already pre-existing, albeit with a shift from colour to tone. Arguably my marks *becoming* has a fixed terminal point. Perhaps this overstates the case. Drawing's history carries its own set of procedures and protocols. The *becoming* model is embedded in the operations of drawing. Work based from a painting could be seen as a sub-set within an overall trajectory of drawing and therefore within an overarching *becoming* narrative.

Bryson's designation of drawing as *becoming* is predicated on the function and operation of the background of the drawing, which he terms the *reserve*.[82] For him (2003, p.151) drawing has a distinction in that it has:

> ... always been able to treat the whiteness of its surface in a fashion unique to itself, as a "reserve": an area that is technically part of the

[81] In this instance I understand finished to mean both technical resolution and an end point.

[82] For my drawing, Bryson's assertion can be seen to have a resonance with Benjamin's often cited formal distinction between drawing and painting and the function of the drawing's background. Benjamin, in *On Painting or Signs and Marks* (1917, pp. 83-84), states that: 'The graphic line marks out the area and so defines it by attaching itself to it as its background. Conversely, the graphic line can exist only against this background, so that a drawing that completely covered its background would cease to be a drawing'. Critically, Benjamin's claim for the function of the *background* can be distinguished from Bryson's *reserve* due to the temporal operation that Bryson ascribes.

> image (since we certainly see it), but in a neutral sense – an area without qualities, perceptually present but conceptually absent.

He determines that the *reserve*, in contrast to the *background*, has a temporal function and it is one that further informs the compositional dynamics of a drawing. For Bryson (2003, p.151) the reserve is a form that makes a discrete localising possible as:

> The ongoing present time of the drawn line can unfold in its own specific milieu, the precise area of space/time within which the lines are successively drawn.

This, he contends, allows the drawing to operate outside of a pictorial totality that defines the operation of a painting, as drawing is chiefly concerned with an area of its own 'logic of localised space', and of importance to this resaearch an unfolding temporal presentness.

Having established some of the conceptual concerns emerging from the shift in focus of my drawing to echo the actual methodology and processes of the conservation treatment, I will discuss some of the implications and reflections that emerged during the production of my work.

The primary source for this material is written extracts from my studio notebooks (See 2.10 and 2.11) and digital Word documents written contemporaneously over the 14 months that the drawing developed.[83] In many ways these notes acted as a site of dialogue that took place in the studio between myself, the reproduction of the original painting, the documented acts of restoration and my emerging drawings. [84]

[83] The full transcripts of these journal entries are included in Volume Two, Appendix 1 pp.4-10.
[84] See Chapter One, Methodology for a full discussion on this rationale.

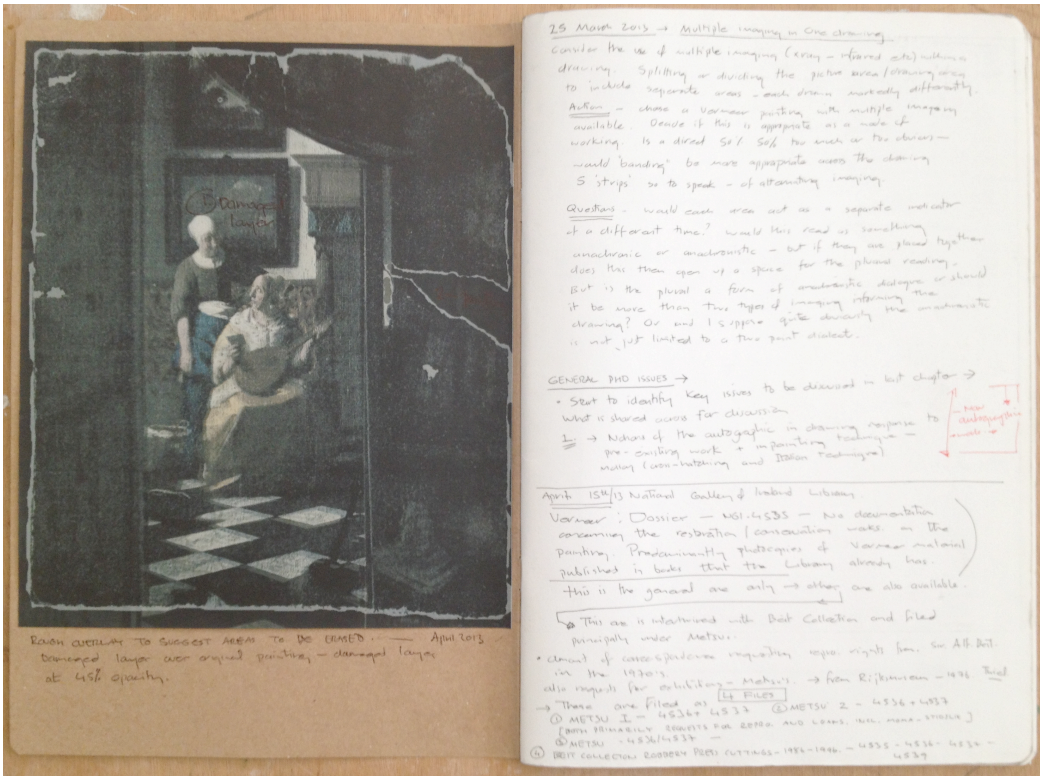

Fig 2.10: Images from notebooks relating to the devising of the 5 stages to be used in my drawn response to the Vermeer painting.

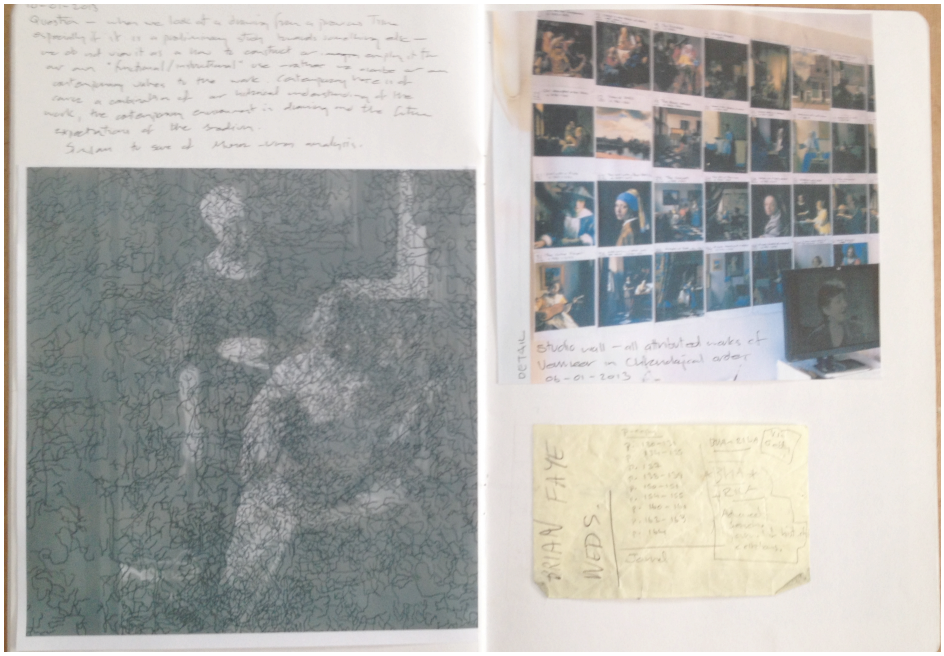

Fig 2.11 Pages from notebook showing craquelere drawing in process, and chronologically arranged images of Vermeer's paintings on my studio wall.

5 stages for the drawn response – ***The Love Letter***	
Stage 1	Drawing of the original painting – using a range of pencils and image sources from different publication dates, to emphasise the a-historic nature of the painting through restoration. Then photographed.
Stage 2	Drawing of the craquelere patterning to be mapped over the drawing. Then photographed.
Stage 3	Erasure of all damaged areas of the painting from the drawing. Then photographed.
Stage 4	Reintegrating the damaged areas of the painting back into the drawing – upside down. Then photographed.
Stage 5	Presentation of the drawing with all areas of loss reintegrated.

As this table shows, I structured my drawing process into five stages to reflect the process of this painting's restoration. Each stage presents issues raised during the drawing process that relate to, or depart from, similar actions within the restoration treatment. These edited extracts from my reflective journal entries present key moments in my thinking that evolved during the extended process of making this work.

Stage 1 Drawing of the original painting

12/06/2012 – The production of a 1:1 drawing of the original painting – using a range of pencils and image sources from different publication dates. Importantly this 1:1 drawing employs a range of image sources from a range of historical periods. This is to reiterate that the origin of an artwork is anachronic in that there is no single source that definitively represents the problematic 'true state'

of the painting. Sources include reproductions from before the 1971 damage. This drawing process will become to some extent a re-embodiment of a particular history of the painting: from original artist, vandal and other conservators. The drawing must remain unfixed so it can be erased, although this may be problematic.

16/07/2012 – Due to the heavy build up of tonal areas, the act of the hand going over the drawing rubs away some of the tone. So masking off of areas is needed. This then affects the tonal work you can see in the overall picture, as areas have to be protected to preserve the existing tonal work. The use of enlarged prints is important for the generation of accurate descriptions of key elements in the painting. This is similar to conservation methods for infilling or repainting and to Didi-Huberman's discussion of the detail and the fragment and their role in understanding painting.

23/07/2012 – My production of the 1:1 drawing reads as a creation of the copy, which suggests a previous role of drawing as a way of disseminating the original, through portfolios or prints. Perhaps this form of work is more akin to the preservation of film, where the first act that takes place is the creation of a copy. It is then this copy that is worked with. However, and aware of a sliding scale of value, what is being created in the drawing is intended to also be an artwork. It is not as valuable and therefore valued (or fetishised) as the original but nonetheless it is a one-off fragile artwork needing, to a lesser degree, a sense of care and protective protocols that need to be observed.

Fig 2.12: Stage 1 drawing before the cracks layer is applied. Work in progress studio shot.

Fig 2.13: Stage1 completed 1:1 drawing before cracks layer. Work in progress studio shot.

Fig 2.14: Stage 1 My drawing of the craquelere patterning from the painting before theft and restoration.

Stage 2 Drawing the craquelere patterning

05/01/2013 – The depiction of the craquelere patterning is still to be mapped over the drawing. This is to provide an entropic reading to the drawing again, taken from a variety of image sources. Physically working on this drawing vertically, similar to small easel painting conservation, where the work remains on the easel. There is also a desire to distinguish this form of drawing from an

autographic model – where an attempt is being made, similar to that of a restorer to be implicated in but absent from the painting.

Fig 2.15: Stage 2 Detail of 1:1 drawing after cracks layer has been added.

14/01/2013 – Began adding cracked surface on top of the drawing. Very tentative activity, slight sense of violation to the delicate unfixed surface of the existing drawing. It keeps bringing to mind Badiou's description of drawing as fragile.

There is a different dynamic now in working over one's own drawing as opposed to someone else's, a different level of responsibility. However, I was aware of the amount of time invested in this piece, plus the added time of creating the crack drawing itself. This was somewhat alleviated by the process of partially covering the drawing while adding these cracks.

10/02/2013 – The cracks drawn on the surface of the existing drawing are more indicative than representational. What I mean by this is that when on the actual painted surface a crack over a darkened area of paint will appear white or a lighter grey. In my drawing the cracks are more an index of the action of their drawing rather than a visual representation of how they appear in the painted surface. In general they retain the same colour throughout, though varying in intensity.

Stage 3 Erasure of damaged areas

21/04/2013 – This is an action that will in a sense re-enact the damage to the original painting but with a different temporal register. Stencil cut out to define and describe the area to be erased. Projection of the image onto the drawing will not work, as the graphite surface is too reflective to allow for the level of detail required for this operation. First areas of damage removed – these are the torn areas that result in the painting becoming one piece of canvas. The second stage will be to cut the stencil to describe the areas of surface loss of paint – where there is still original canvas present.

Since the erasing process has begun there is a shift in how I am addressing the fragility of the drawn surface. It seems to have a more solid presence. When the stencil is placed over the drawing the act of removing the existing drawn areas has taken on a greater physicality. Perhaps it is the use of the stencil, whereby I cannot see the area being removed in relation to the whole image. The lacunae in the stencil indicates what is to be taken away and the act becomes more automated as I can not yet wholly see what the visual consequences of its removal will be.

Fig 2.16: Stage 3: Erasing the surface of the drawing using the stencil to provide accuracy.

a)

b)

c)

Fig 2.17: Stage 3: tracing the damaged areas onto the surface of my drawing.

a) Stencil made to designate the areas for erasure of the damaged areas. These are sourced from the documentation during the 1972 restoration.

b) Tracing the damaged areas using my stencil to mark out the damaged areas for erasure.

c) Stencil placed over drawing and the marking out of damaged areas onto the previous stage of the drawing.

Fig 2.18: Stage 3: first phase of erasure of the outside border, erased as per the initial cutting down from the stretcher during the 1971 robbery.

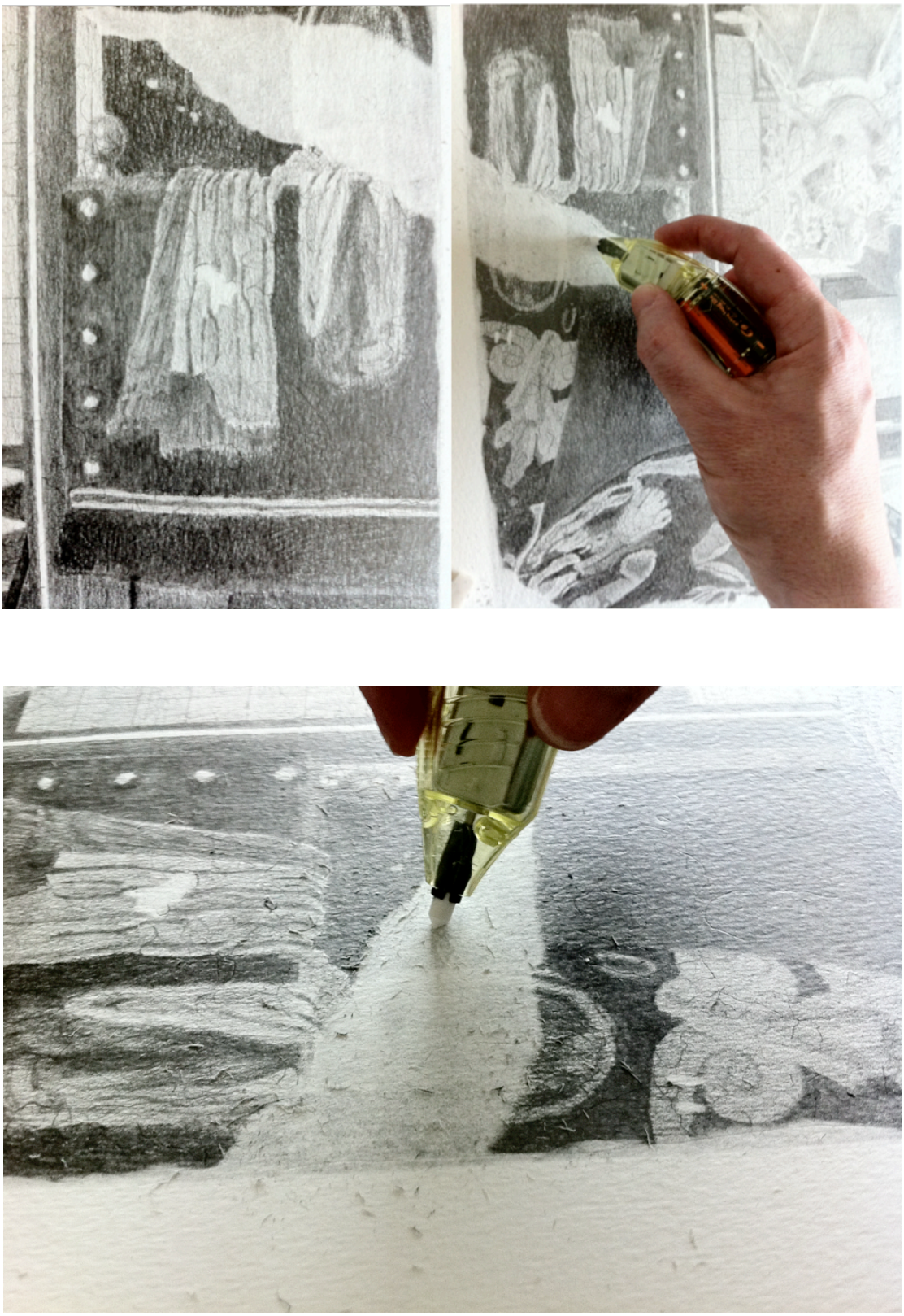

Fig 2.19: Stage 3: Further phases of erasure within the painted area.

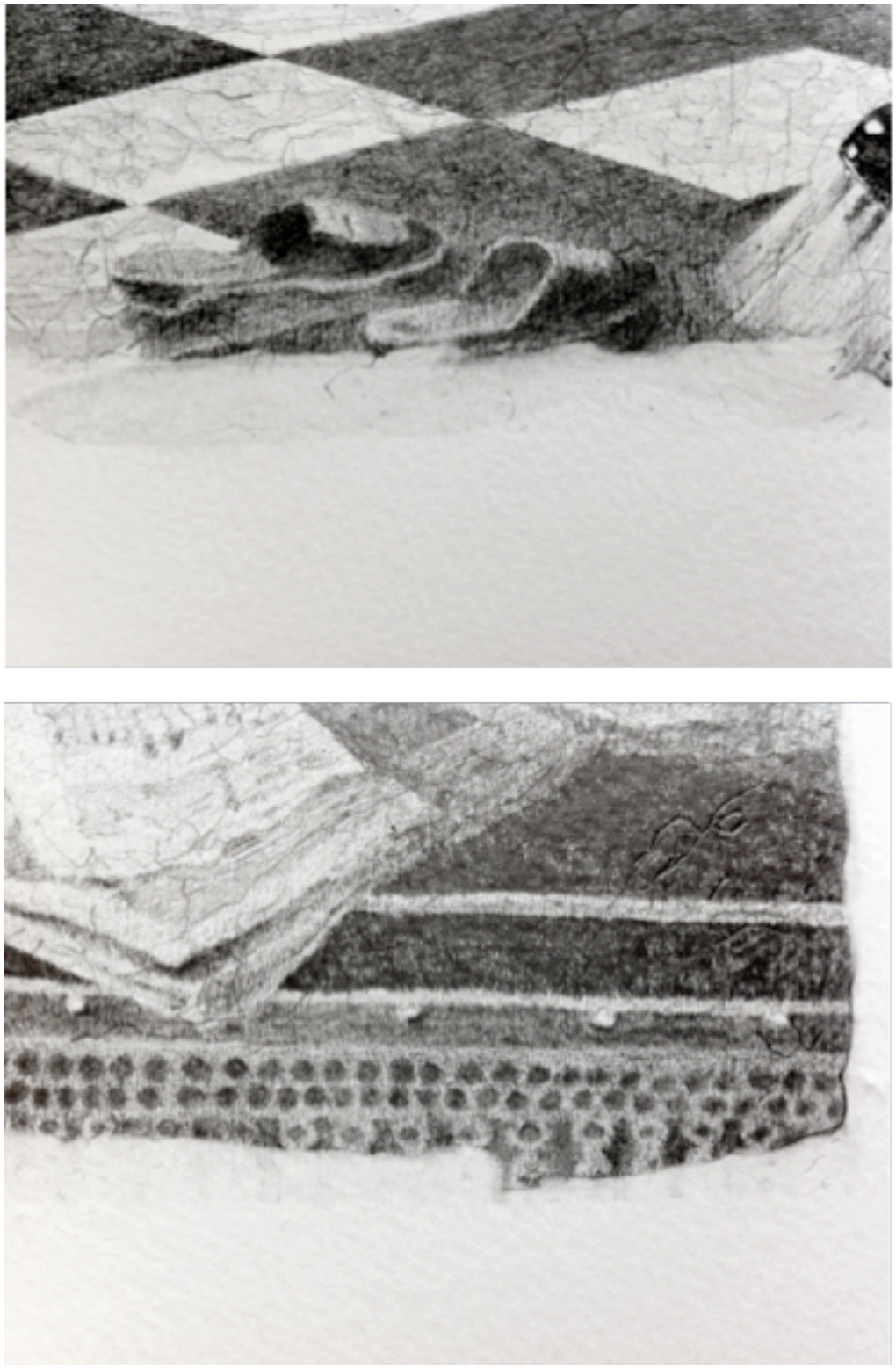

Fig 2.20: Stage 3: Details of erased areas.

Fig 2.21: Stage 3 completed, all paint and canvas loss areas rubbed away.

Stage 4 Reintegrating the damaged areas

27/04/2013 – Redrawing the damaged areas of the painting back into the drawing, upside-down as employed in some easel painting restoration practices. H, HB, B, and 3B pencils to be used again to match exact tonal work from earlier stages. Areas are emerging where there is an overlap between the

nature of the surface that was disturbed by the erasure and the surface that was un-erased. The ghost-like areas from the non-fully erased areas act as a map for placing the elements that need to be redrawn. This has proved an unexpected development arising from my process.

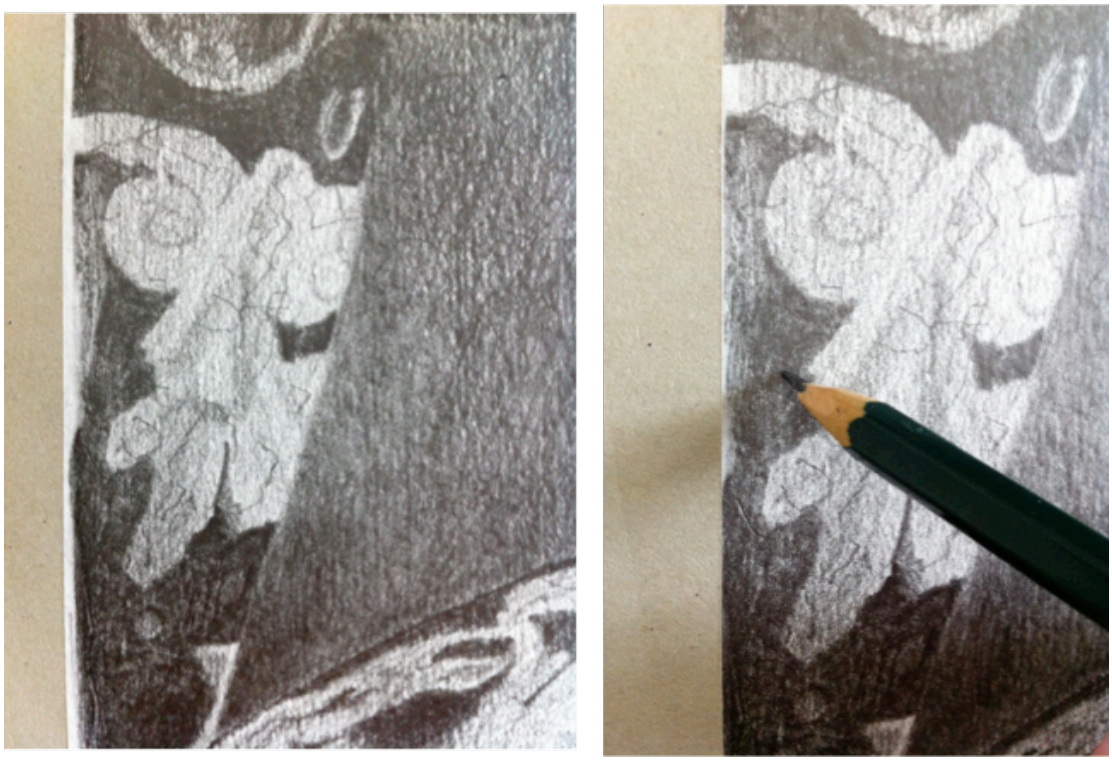

Fig 2.22: Stage 4: Re-drawing the erased areas that equate with the canvas and paint loss from the original painting.

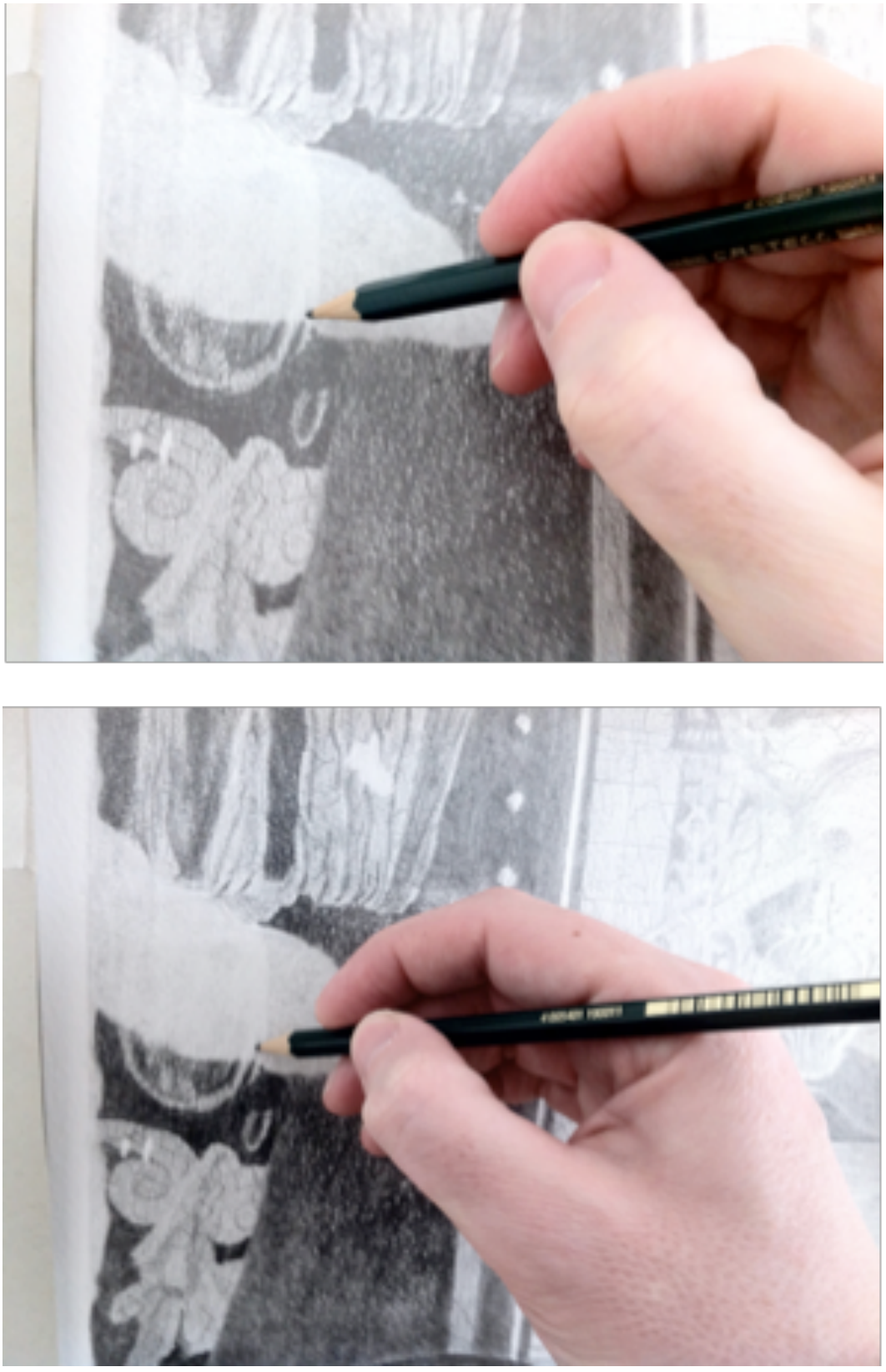

Fig 2.23: Stage 4: Re-drawing the erased areas that equate with the canvas and paint loss from the original painting. The drawing is worked upside-down.

Stage 5 Presentation of drawing with all loss reintegrated

02/05/2013 – When working over the previously drawn areas that have craquelere, the re-drawn tonal work picks up on and gathers in the incised marks from the crack line. In a sense it suggests that it might already have been there. This has the opposite effect to what happens in the restoration of the painting. In the painting the lost paint surfaces where the craquelere were are completely gone so an entire new surface is created, without any patina. However, in the drawing the ‘scarring’ or ‘scoring’ on the paper surface where the original cracked surface from the erased areas should remain visible. When re-drawn it becomes pronounced with the cracks (as the line in relief is white against a dark tonal background). A different dynamic is created between the drawing and the restored surface.

08/05/2013 – Completed the final stage. Consider the presentation of the drawing to be accompanied by reproductions of the four previous stages. This format was mentioned in a conference panel discussion at *Conservation Dilemmas*, a panellist described a conservation solution and convention whereby a drawing or etching of a particular painting in its ‘original’ condition was exhibited with the conserved version.

Fig 2.24: Completed stage of the drawing *5-stage restoration drawing The Love Letter c.1667-1679 and 1971-72.* Pencil on paper, 2012/13. Drawn image dimensions 44 x 38.5.cm, paper size 65 x 50 cm.

2.6 Conclusion

Fig 2.25: Left: Fra Bartolomeo, *The Last Judgement*; fresco transferred by Guglielmo Botti, 1872. Florence, Museo di San Marco. Right: Telemaco Buonaiuti, reconstruction of *The Last Judgement* by Fra Bartolomeo, 1872. Originally in Florence, Museo di San Marco. Both images from Glanville transl. of Conti pp. 329 – 330.

This section concludes a chapter where I sought to establish conservation as a contingent practice that is conditional on a variety of factors from historical, social, institutional, national and to prevailing aesthetic paradigms. Key to this was my consideration of the complexity of language and terminology in conservation as a driver for and barometer of this contingent status. In leading with this as an issue, I then charted a terrain where conservation can be seen to have affinities and areas of interest to drawing, chiefly the role of each as an interpretative action and as sites for addressing a shift in the status from object to that of subject. In this light, the production of my *5-Stage Restoration Drawing: The Love Letter c.1667-1679 and 1971-72* raises a number of distinct issues, that while informed by the temporal staging of a restoration process, diverge at different times from its exact properties. I will conclude this chapter by addressing these issues.

Reflecting on the preceding material, and comparing the sequencing of restoration acts to my palimpsestic drawing I identified a shared theme. That is, what can be seen, and what is concealed.

At various points in the development of my drawing this proposition, derived from the restoration process, presented itself as being relevant to drawing discourse. I categorise this into three points:

The status of the copy
The consequences for production
The implications of the palimpsest and the sequence for presentation

Taking these in the above order, firstly I recognise that the drawing I created has a 1:1 relationship to the original yet it is obviously not the painting itself. Nor, I would contend, is it solely a copy of the original. While formally this is self-evident, due to the nature of the materials, it is, however, an important distinction. In my production I see this action more as sharing something of an affinity to the processes of film preservation, where initially a duplicate is made and that secondary form is the recipient of the restoration: not altering the original but having an affect on it. Cain (2010, pp.129-130), in her study on copying and drawing, identifies three distinct models of copying:

> a. Copying to replicate [as in a forgery], b. Copying to transcribe [not a forgery, rather benefiting the copyist's art practice] and c. Copying to learn [to learn from the marks of the original artist]'

While I recognise the benefits of this taxonomy, my concerns do not fit into Cain's classifications. My intention lies elsewhere as I do not wish to produce a replica. The copying of Vermeer did not provide a direct wider benefit to my practice, and I did not seek to re-enact his thought processes. Rather, what I sought to re-enact was the level and nature of damage inflicted to the painting (which was both intentional and unintentional) and was only visible for certain periods of time prior to and during the restoration process. It was also to place a priority on the actions of the conservator, who in this case sought to keep their marks *invisible*. My reproduction of the drawing was created not to act as some form of mimetic signifier of the painting itself, but to operate as a credible field that allows for the precise positioning of the areas of paint loss and their subsequent reintegration to be presented. What I wished to foreground was the re-enacting of the restoration process that would make present, if not wholly

visible, the marks of damage and the substitutional (or hidden) marks of the conservator. This is similar to my earlier citing of Bourriaud's claim (2005, p.14), that artists who place their work in the discourse of pre-existing artworks disrupt the dialectic of creation and copy. In this way my drawing refers to the earlier discussion of how conservation can be understood as a shift in emphasis on the original as *object*, to a consideration of it as *subject*. The subject is understood as implying a set of relationships that exist outside of the materiality of the original artwork. Seen in this context, my drawing enters into a network of discourses that include the original, but also relate and refer to relationships that are already *informed* [Bourriaud's term] by the original work.

Secondly, in reflecting on my notes during the production of the drawing, I see that constant mention is made of the fact that there are significant times when I cannot see all of the drawing. At key stages large areas of the surface remained hidden, either by my protecting specific sections of the non-fixed surface, or almost entirely concealed by the overlying stencil used to map the areas of paint/canvas loss [See entry for 21/04/2013]. Similarly, some of the elements that were erased from the drawing still remained visible when this was not intended. This can be seen as a property of drawing as Dillon (2006, n.p.) observes in his discussion on *Erased De Kooning*[85] that 'Whether rubbed away, crossed out or reinscribed, the rejected entity has a habit of returning'.

Thirdly, for Bryson this dialect of revealed and concealed is a key descriptor for painting. But this still has a bearing on my drawing, as a large part of the drawing process remains hidden in its palimpsestic state. When considering this formally and conceptually this poses an issue. Is the drawing complete on its own terms when viewed in its final state (Stage 5), or is it necessary to include and present reproductions of the earlier states of the drawing? In the first option the drawing is placed squarely within Krauss's temporal palimpsest model

[85] Rauschenberg, R. (1953) *Erased de Kooning* [Traces of ink and crayon on paper, with mount and hand lettered ink label by Jasper Johns. 55 x 25 x1.27cm]. San Francisco Museum of Modern Art, San Francisco.

(2000); the second option suggests a sequencing or spatialising of moments in time, or, as Whitehead might refer to them, as 'slabs of nature'.[86]

An answer can be found through an earlier presentation format as cited by Glanville, and reproduced at the start of this section. In discussing the restoration work carried out on Fra Bartolommeo's fresco *The Last Judgement*[87] (See Fig 2.25) she mentions the earlier non-interventionist practice of tracings (or copies) being taken from the damaged painting, where the condition mitigated against work being carried out on it, and redrawn. In this case Botti commissioned the artist Buonaiuti to produce a 'reconstruction' (Glanville's term) of the work. What this drawing depicted was an idealised surrogate state of the work. Glanville notes, this was frequently presented with the original to 'help to make the original intelligible' (2007, p.326). What Botti's drawing presents is a consideration as to what temporal state this work alludes to: is it an idealised version of its early condition or a projective one suggesting what might have been had the restoration taken place? What it does offer is twofold, a form of presentation that acknowledges a plurality of time frames, and a drawing form that suggests a hesitancy or reluctance of the restorer to carry out an action, which is then rendered through the marks of another artist (and not those of the painting's original producer). In the case of my drawing it suggests that the completed state should be accompanied by documentation from its earlier stages.

In the contemporaneous literature surrounding the restoration treatment of *The Love Letter* (Kuiper, 1973) the rationale of restoring the work in an imitative and invisible is employed. While I have previously mentioned the contingent nature of restoration, the other claim embedded in this decision is to restore an artwork so that it echoes the 'artist's intention'. In the following chapter I critique conservation's epistemic claims in materially identifying intentionality and produce a drawing sequence that responds to diagnostic imaging procedures of a painting undergoing this form of positivist analysis.

[86] In Miller, D. (1938) *The Philosophy of A. N. Whitehead,* Minneapolis: Burgess Publ., p.43.
[87] Bartolomeo, F. (1872) *The Last Judgement* [fresco transferred by Guglielmo Botti] Museo di San Marco. Florence.

Chapter Three: Intentionality: The Original Artist, the Conservator and the Artist

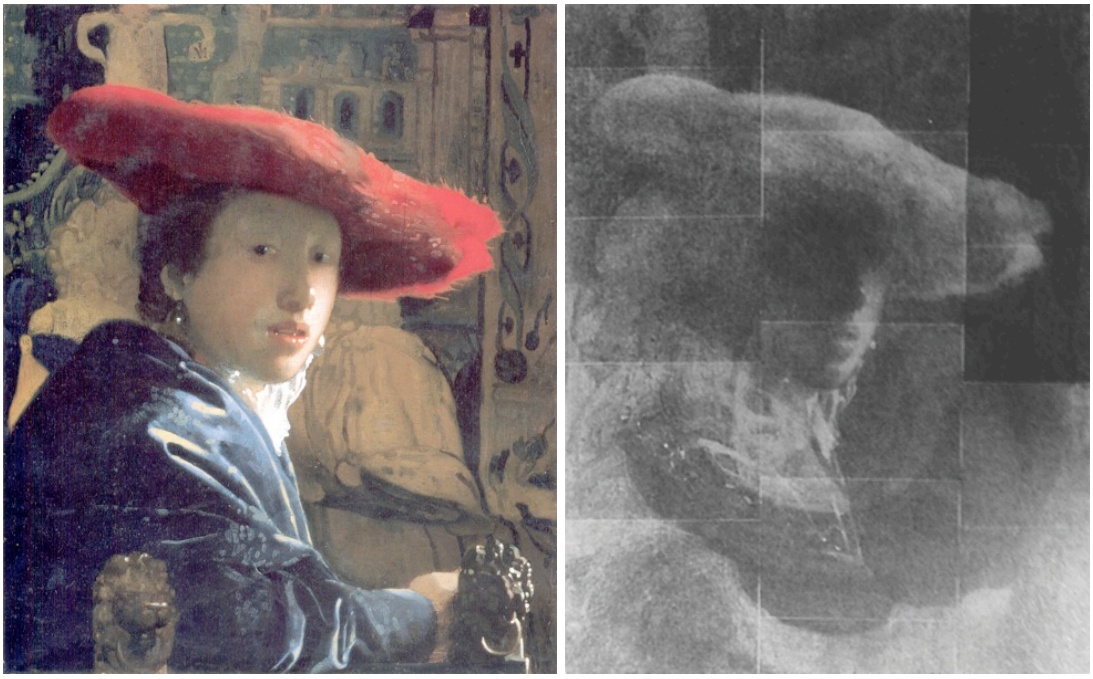

Fig 3.1: Left : Vermeer, J. C. 1665/1667 *Girl with the Red Hat* [Oil on wooden panel, 23.2 x 18.1 cm] The National Gallery of Art, Washington. Right: Infrared reflectogram of *Girl with the Red Hat*. Reproduced in 'Contours of Vermeer' Jørgen Wadum (1998), *Vermeer Studies*, p. 213.

'An artwork is conceived as an invariable entity, which matches the artist's intention and whose "authentic" meaning and appearance it is the conservator's task to reveal'. [88]

3.1 Introduction

The above quote from Ari Tanhuanpää establishes the notion that the artist's intention is embedded in the artwork. This is a contested claim and one that opens up space for thinking around the notions of a pre-existing intention and how this might influence our reading of a work. The question this chapter will

[88] From the published Abstract 'Conservation as Meaning-Making in 17th Century Dutch Art,' Ari Tanhuanpää from the two-day Symposium 'Conservation: Principles, Dilemmas and Uncomfortable Truths', The Royal Academy of Arts, September 2009, Session 2: Making Meaning: Theories and philosophies of conservation ethics.

ask is whether there is a shared intentionality for the artist and conservator as they respond to a painting. To consider this it is necessary to analyse and evaluate what informs the intentions of both responses. I fully acknowledge that drawing and conservation have their own separate metrics of evaluation, reception and indeed verification. In reflecting on this point of verification, I am reminded of Gaddis's critique on the differences between the artist and the historian. Gaddis (2003, p.17) observes that:

> Historians are able to manipulate time and space ... They can compress these dimensions, expand them, compare them, measure them, even transcend them, almost as poets, playwrights, novelists and film makers do. Historians have always been, in a sense, abstractionists: the literal representation of reality is not their task.

Critically he goes on to state (2003, p.18*)* that '… artists don't normally expect to have their sources checked. Historians do.' There is something in his observation that relates to the intentions of the artist and conservator. While acknowledging that the verification models are significantly different for each discipline, there is something in Gaddis's analysis that is applicable to the artist and conservator's relationship. In recognising what he terms an abstractionist trait for the historian as they respond to a particular pre-existing discourse or archive documentation, it can be read not solely as an abstraction but as a form of moderating meaning from a pre-existing source (Muñoz Viñas, 2005, p.100). This sentiment is shared by Doumas (2010, p.65), who writes that conservators can:

> … impose significant change in the way(s) the past is construed and may be reshaped due to the visual and aesthetic impact that their actions have on objects. In this sense, conservators introduce narratives of a work's meaning, aging, decay, intervention, adaptation and reinterpretation.

It is this notion of a shared sense of *moderating meaning* and *reinterpretation* of an artwork as it relates to the artist and conservator that is developed in this chapter.

Both these responses are predicated on the pre-existence of an artwork. As Doumas again notes (2010, p.32-39), in distinguishing a conservation response to an artwork rather than a non-artwork, the artwork can:

> …differ from any other man-made object in that their creators have a certain non-utilitarian intention, also considering that their form signifies their meaning and that their meaning designates their form, it can be concluded that '… the more the proportion of emphasis on "idea'' and "form'' approaches a state of equilibrium, the more eloquently will the work reveal what is called content.

Implicit in this designation of a non-utilitarian intention is the suggestion of the artist's intention being embedded in the artwork. An intention that is manifested through the specific and deliberate arrangement of materials, techniques and concepts performing an interlocking action that produce an emergent and intended realisation. A guiding principle for certain scientific conservation practices has been the role of defining this original intention. As Mancusi-Ungaro (2009, n.p.) observes[89] conservators:

> … rely on familiar criteria to spawn our engagement with art and we use those clues to structure the nature and extent of our involvement… We codify artistic devices favoured by an artist, and we depend upon our technical expertise to preserve the artist's intention …

With this as a guide a conservator can establish a value system and working methods to proceed with specific conservation processes to that painting. I will discuss the temporal implications of this deterministic model of conservation.[90] I contend that the act of finding or verifying an artist's intention implies a strict reversed linear chronology. That the technical investigation of materials forensically revealing the temporal sequence of the artist's process and techniques will either reveal or shed partial light on the artist's original intent is both temporally complex and problematic. I will use the painting *Girl with the*

[89] While she refers to Modern and Contemporary work, the proposition still holds.

[90] It is important to acknowledge that I discuss the conservator's intention as it applies primarily to those practitioners employed within a museum/institutional context. This is necessary to acknowledge for two reasons. Firstly, that the majority of works discussed in this thesis are works held by major collections, classified as both museums and art galleries. Secondly, that the conservator working within an institute may have to work with directors, curatorial teams, art historians, work within the specific museum ethos and museological practices that may, in many cases, be seen to be different to that of an independent conservator.

Red Hat [91] and specifically its infrared documentation as a source for drawing, and to consider this in the broader context of this discussion. It is also necessary to consider intentionality as it relates to this discussion. What follows is a reading of how it relates to conservation.

3.2 Intentionality – a consideration for conservation

Recent discourse in conservation and the allied area of technical art history restates the challenges in defining and employing a single positivistic sense of how the artist's intent is manifested in an artwork (Muñoz Viñas, 2005 and Considine, 2005). This questioning had its roots in a similar discourse around intentionality and anti-intentionality that emerged in literary criticism in the mid twentieth century. Sparked by the publication of Wimsatt and Beardsley's influential article *The Intentional Fallacy* (1946) and fuelled by a receptive intellectual environment to their proposals, their essay resonated with the emerging dominant form of literary criticism known as The New Criticism, which placed a focus solely on what is in the text. While Wimsatt and Beardsley's analysis predominantly discusses poetry, it defines intention as:

> … a design or plan in the author's mind. Intention has obvious affinities for the author's attitude to his work, the way he felt, what made him write. (1946, p.469)

Briefly stated, they argue that previous literary criticism focused too much on the author's personality and biography, leading to an abandonment of the task of criticising the text itself, and instead placing an emphasis on biography and anthropology (Grant, 2010, n.p.).[92] Through a five-point critique they distance the notion of the autobiographical reading of the author from the artwork. They also engage in an interesting, but somewhat defensive position, in a discussion on the nature of 'preserving'. While I take into account the slippage between their general use of the term 'preserving' and the material use of preservation I

[91] During the mid 1990s this painting, under the auspices of the National Gallery of Art, Washington, was the recipient of a range of technical investigations to establish the validity of its attribution to Vermeer.

[92] For a full overview on intentional and anti-intentional literary criticism see Grant, J. (2010) 'Literary Interpretation', *University of Oxford Aesthetics and Philosophy of Art lectures* Available at: http://podcasts.ox.ac.uk/6-literary-interpretation-audio (Accessed 18/08/2012).

employ, it does nonetheless highlight a set of values that can be applied to this material discussion.

In responding to the suggestion for two classifications when considering an artwork, the first being 'whether the artist achieved his intentions', the second 'whether the work of art ought ever to have been undertaken at all' and *so* 'whether it is worth preserving' (1946, p.471). Wimsatt and Beardsley reject the claim that this second category is not, as cited by a respondent in their article, a 'moral' judgement. Instead they contend (1946, p.471) that this category:

> … (2) need not be [a] moral criticism: that there is another way of deciding whether works of art are worth preserving and whether, in a sense, they "ought" to have been undertaken, and this is the way of objective criticism of works of art.

The term objective as employed by Wimsatt and Beardsley can read as a framework to analyse the workings of the artwork itself, rather than a positioning of the artist as being embedded in the work. What this 1946 analysis suggests is that in its usage for schools of literary criticism objective analysis was being used to remove the artist's intention from the work, while at the same time conservation was using objective claims to define the artist's intentions. I do not wish to over emphasise the influence of one article and the specific discourse this provoked, as this essay must be read as part of a broader climate of Structuralist discourse.[93] What is important for their work in relation to my discussion is how their analysis has been employed directly to conservation practices (Dykstra, 1996), and the heated discourse that prevailed within conservation at the time of this paper's publication.

In the same year that Wimsatt and Beardsley's article was published a very public and fiery interrogation of scientific methodologies and their implications for conservation was raging in England. This culminated in the 1946 exhibition of restored paintings at the National Gallery, London and the publication of the slightly unorthodox explanatory exhibition catalogue *An Exhibition of Cleaned*

[93] Equally their claims, while firmly rooted in an Anti-intentionality faction, have been critiqued by Intentionality discourse.

Pictures 1936 – 1947.[94] Without rehearsing these arguments, it is important to note that in the short term the debate resulted in the establishment of an International Commission to ascertain whether or not their cleaning had damaged the paintings. In the longer term it prompted a reassessment of the decision-making process that was solely led by materials led scientific examination. As Dykstra suggests (1996, p.201), if the scientific imperative was 'supposed to represent an objective, non-interpretative approach to restoration' then the aftermath of a succession of cleaning controversies would suggest otherwise.

While the rhetoric of scientific conservation has greatly modified from this period, with calls for greater co-operation between conservation professionals, there are still determinist claims being made for an identification of the artist's intent. The next section will consider how these claims can be made and how they compare, via the propositions of Didi-Huberman, to an anachronic art historical viewpoint. Both areas will consider the same painting *Girl with the Red Hat*, and demonstrate very different positions.

Fig 3.2: Screen grab from the National Gallery of Washington's film (2009) *Vermeer Master of Light*, indicating the scale of panel painting.[95]

[94] A catalogue accompanied this exhibition with an explanatory essay by the then Director of the National Gallery, Philip Hendry. His essay ends with the statement that the exhibition "Does not attempt, … to explain the methods of the policy of picture cleaning.' He continues that what is intended is to ' … put as fully as possible before the public facts about certain pictures upon which the public must form its own opinion.' p. xxiv.

[95] *Vermeer Master of Light* (2009) [Online] Available at: http://www.nga.gov/content/ngaweb/audio-video/video/vermeer-compilation.html (Accessed: 12 May 2010).

3.3 Huberman's detail and *Girl with the Red Hat*

Georges Didi-Huberman (2005, pp. 229-271), places a distinction between the operation and interpretation of a detail and a fragment. Building on his earlier essay *The Art of Not Describing: Vermeer – The Detail and the Patch* (1989), he considers that their distinction (detail and fragment) is critical to understanding a painting. He does this by questioning the nature of our engagement in understanding an artwork. He suggests that there is a fundamental distinction between the processes of knowing and looking and that our urge to 'know something more about it [a painting]' is to 'see it in detail' (2005, p. 229). Extrapolating from this he then asks the question (ibid), 'What can rightfully be meant by a detailed knowledge of a painting?'

In defining the distinct characteristics of the detail and the fragment, Didi-Huberman proposes that the detail is the cutting up of the overall picture. For us to understand the nature of this encounter we must be aware of what he describes (2005, p.230) as a triple paradox '… one that gets closer the better to cut up, and cuts up the better to make the whole. As if "the whole" existed only in bits, provided these add up'. While our concentration is on the detail we are also aware of the unified function of the whole; for Didi-Huberman the detail *imposes presence* of the artwork's hegemony. On the other hand the fragment, provides the opposite experience, a lack of presence. The fragment's relationship to the whole (2005, p.230), is to '… posit it as an absence or enigma of lost memory'. What his analysis suggests is the challenge for us to make a knowledge claim through a determination of the detail.

There are implications for the role of scientific conservation from Didi-Huberman's assertion. Similarly, Tanhuanpää (2009, n.p.) claims:

> …the concentration of scientific conservation at the micro-level of the painting, invisible to the naked eye but attainable by analytical research methods, reflects the fact that unlike art historical research, art conservation seeks to base its raison d'être primarily on natural scientific grounds. (Tanhuanpää, 2009, n.p.)[96]

[96] From the published Abstract 'Conservation as Meaning-Making in 17th Century Dutch Art', Tanhuanpää, A. from the two-day Symposium 'Conservation: Principles, Dilemmas and

The concentration on detail at a micro level, as Tanhuanpää points out, is a key element in the scientific analysis of an artwork. In her treatment and analysis of *Girl with the Red Hat,* Melanie Gifford (1998, pp.185-198) employs a deterministic vocabulary to explain her findings on the techniques and processes used by Vermeer. She asserts [note underlining for emphasis] that Vermeer '<u>must</u> have developed composition,' (1998, p.185), 'Vermeer's <u>acute awareness</u> of the qualities of light' (1998, p.194), and 'Vermeer <u>incorporated</u> these effects into the increasing abstraction of his images throughout his career' (1998, p.196).

What can be understood from this analysis is an intentionalist reading of the work via a technical investigation. Through the act of systematically employing a range of analytical conservation practices, including in this case stereomicroscopy, cross-sectional x-radiography, pigment identification, x-radiographs and infrared reflectography (1998, p.197), a reverse chronological process is employed to ascertain a base point in the painting's production that is then rebuilt back to this point. This begins with the canvas weave, the material examination of the sequences of primer layers, under-drawings or underpainting, and the subsequent application of paint layers and glazes, all with a view to understanding the process. In the language that Gifford employs there is also the inference of understanding the artist's intention. In her public lecture on Vermeer's painting techniques at The Norton Simon Museum I believe her endorsement of intention is extended.

In discussing the possible role of a previous painting beneath the surface of *Girl with the Red Hat* and the implications for Vermeer's thought processes, in my transcript from her lecture (Gifford, 2009) describes that:

> Vermeer painted on a painting that had been begun by someone else. It's a little wooden panel, and the other artist, not Vermeer, had painted the brown monochrome sketch …of a man with a big black hat and a cloak thrown over his shoulder …and what I think is fascinating about that is that Vermeer when he re-used that panel, turned it upside down,

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Uncomfortable Truths', The Royal Academy of Arts, September 2009, Session 2: Making Meaning: Theories and philosophies of conservation ethics.

> but didn't apply any ground layer to block this other image and went straight to work on top of it. ... Vermeer blocked that white out with a bit of brown paint. So he went straight to work.
>
> This is an example of where I think subliminal perception has an artistic consequence. People have always said … what is that hat the girl is wearing? It is such a strange thing ... with this enormous swooping hat. Costume historians as far as I know have not yet found a prototype. Well that swooping line of her hat exactly follows some of the lines of the cloak thrown over the shoulder of the man below.
>
> Subconsciously he just saw this wonderful curve over the head as he was creating her and it just grew into that hat.[97]

The reason for this extensive quote is to illustrate that through an investigation of the multiple details of a surface, Gifford makes the claim to determine the artist's intention. By using a reverse chronological sequence to deconstruct the painting's production and a microscopic examination of an artwork Gifford enacts the model that Didi-Huberman acknowledges is wholly problematic, that for us to know is to see in detail.

3.4 *Girl with the Red Hat*: a drawn response

As I discussed in the previous section this small wooden panel painting is a contested space of intentions. In coming to the drawing, I was aware of the implications of both the painting's conservation history and Didi-Huberman's propositions, and I was mindful of how to proceed. What I noted was that while not sharing the deterministic intention of, in this case, the scientific conservator, there was an appreciation and value to the secondary material that this analysis had generated. The painting, the conservation report notes, remains 'in good condition, with only slight abrasion to the thin glazes of the face and a few scattered minor losses' (National Gallery of Art, 2012). What is most unusual about this painting in the Vermeer oeuvre is that there is such a strong image beneath the finished layers.

[97] Ibid. Transcript of this talk, from 51.32 mins – 54.20 mins.

When reflecting on the shared moment of embarkation between a drawing practitioner and that of the conservator, as posed in my opening question of this chapter, it was that the temporal properties of the infrared photographic material that presented an appropriate starting point. Unlike the conservator I would not be working on the surface of the painting. As an operation this is more in keeping with the model practiced in film preservation. Due to the delicate and combustible nature of the actual nitrate film the first act to take place is to copy the original and work immediately on the copied version. Instead the infrared images seemed to position themselves somewhere between Didi-Huberman's suggestions for the role of the fragment and the detail. As the source material for my drawing work was distanced from the original they could be perceived as a fragment. They did not invoke a present-ness, rather, as Didi-Huberman (2005, p.230) describes, '*posit it as an absence'.* This suggests the register for drawing as a trace, a marker for what is absent. As Michael Newman (2003, p.94) in placing a distinction between a trace and a mark suggests, with a trace 'the other is required to be present…or … to have been present'. Ontologically, the infrared documentation is itself a trace of the original painting, if its production is understood as making an indexical trace of the original image. As conservator Christian Dietz (2011, p.32) describes it:

> … infrared radiation penetrates somewhat in to the layers of a painting, depending upon the pigments, varnishes and other materials used during its execution.

I devised a method for the production of the drawing that seeks to echo the conservation documentation sequence by drawing each of the smaller plates one at a time. The drawing is therefore made up of 15 separate drawings drawn simultaneously, to form a single image, while still acknowledging the separate plates. A contradiction is intended by the chronological sequence of the work being echoed in the drawing's construction, which is at odds with the a-temporal presentation of the infrared image.

This process considers Didi-Huberman's question (2008, p.135) 'what does it actually mean to have a detailed knowledge of a painting?' The infrared, as a source, provides a dual operation – the cutting up of the surface (15 plates)

grid-like imposing the overall presence of the material and image, yet the finished image/surface is absent.

What is drawn is not the surface of the painting itself, but the photographic documentation of the overall object – including traces of the canvas weave, under-layers and finished layers. As each photographic element or plate is photographed separately they each have a slightly different temporal stage. Yet, when they are composed and assembled they contain equal value as the smaller plates go to make the larger whole again. The variety of temporal values we see in the infrared images are not the same as the ones we see from the painting itself, they can be read as a liminal state where almost everything is revealed at the same time, both object and image.

The following three images present different stages in the progression of my drawing method.

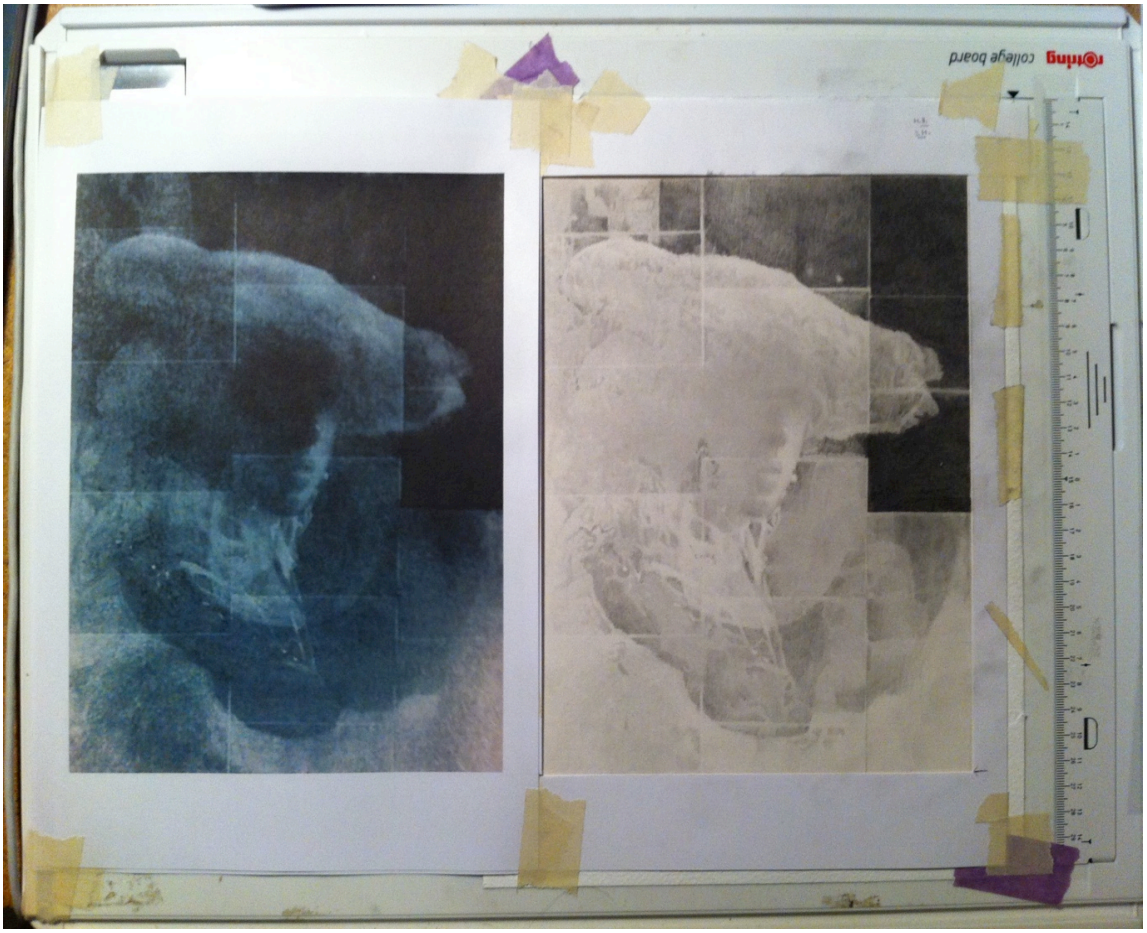


Fig 3.3: First 1:1 drawing of *Girl with the Red Hat* started. Overall drawing laid out. Systematic drawing of each plate begun across all 15 plates, which are marked out as sections on my drawing.

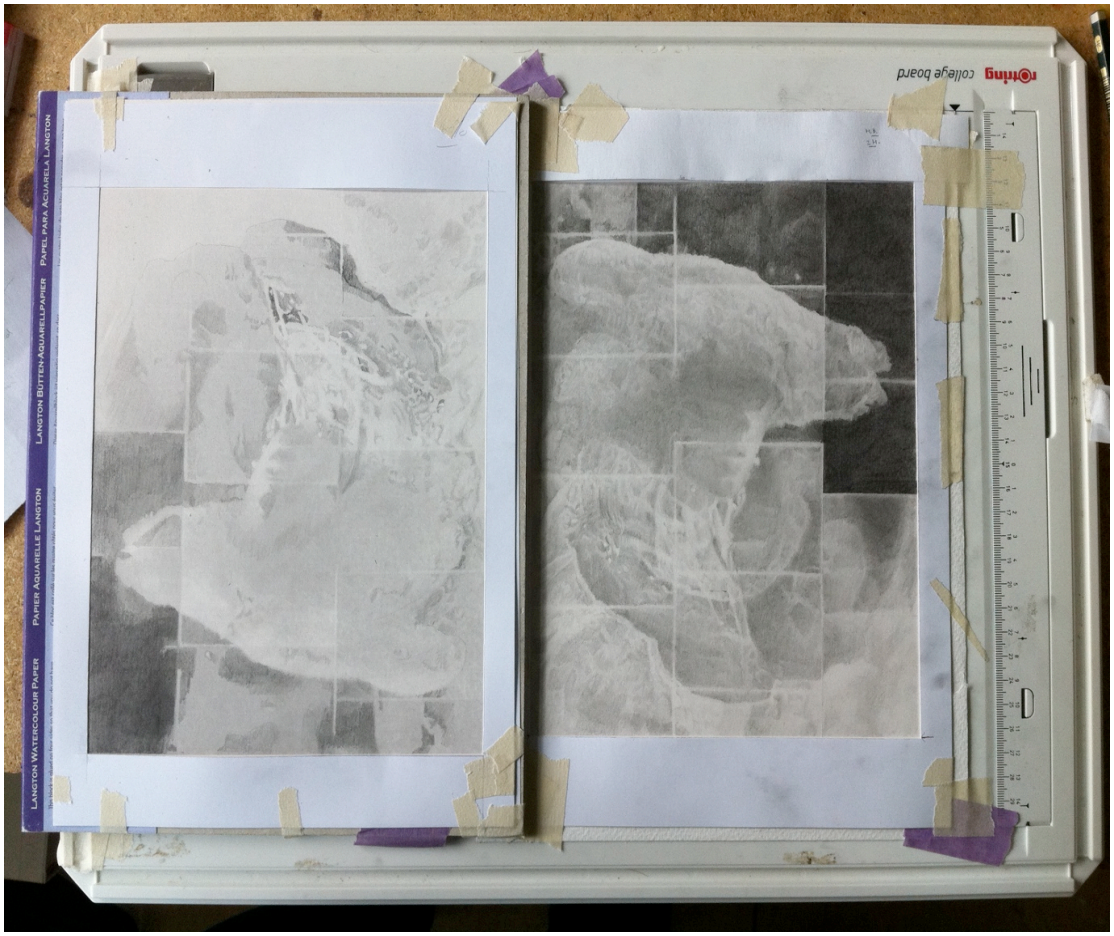


Fig 3.4: Second 1:1 drawing started. A similar method of gridding the drawing applied to this version.

Fig 3.5: Sequential drawing of each of the plates on both drawings almost completed.

Equally, the infrared image can be perceived as a detail as it depicts the whole of the painting. As mentioned, the infrared is composed of 15 smaller images assembled to re-present the whole image of the painting. This corresponds to Didi-Huberman's claim (2005, p.230) for the function of the detail, and that a painting could be considered 'as if the whole existed only in bits...'. Considering the infrared source in this way had implications for the drawing process itself. What emerged was a method that sought to echo the conservation documentation sequence by drawing each of the smaller plates one at a time. My drawing of the infrared image from *Girl with the Red Hat* is made up of 15 separate drawings drawn simultaneously, to form a single image, yet still acknowledging the borders of the separate plates. There is a contradiction implied in that the chronological sequencing of the construction of the drawings, moving from one plate to the next, echoing the process of the conservation documentation is at odds with the a-temporal presentation of the infrared image. This contradiction is further developed by repeating the drawing again.

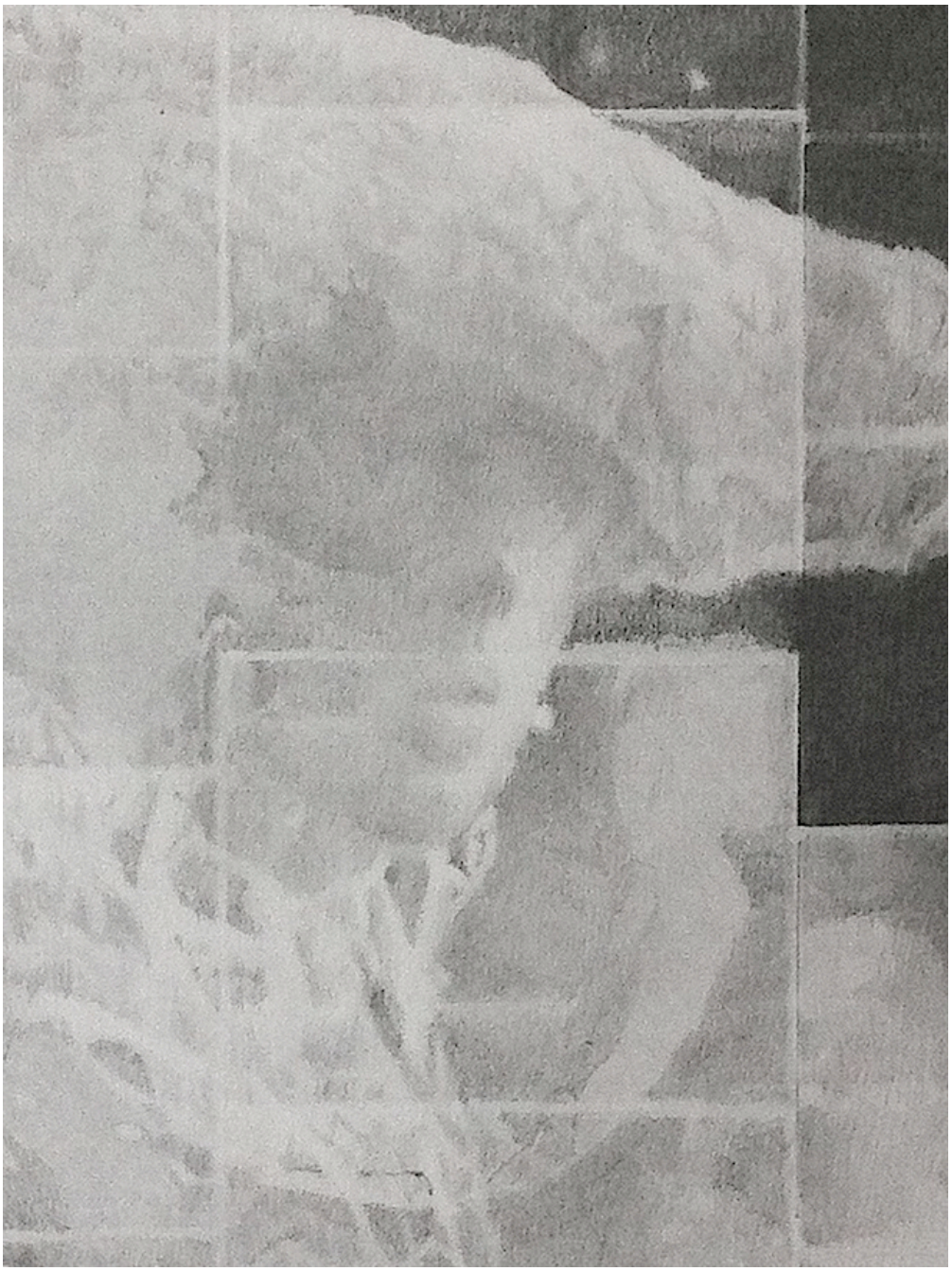
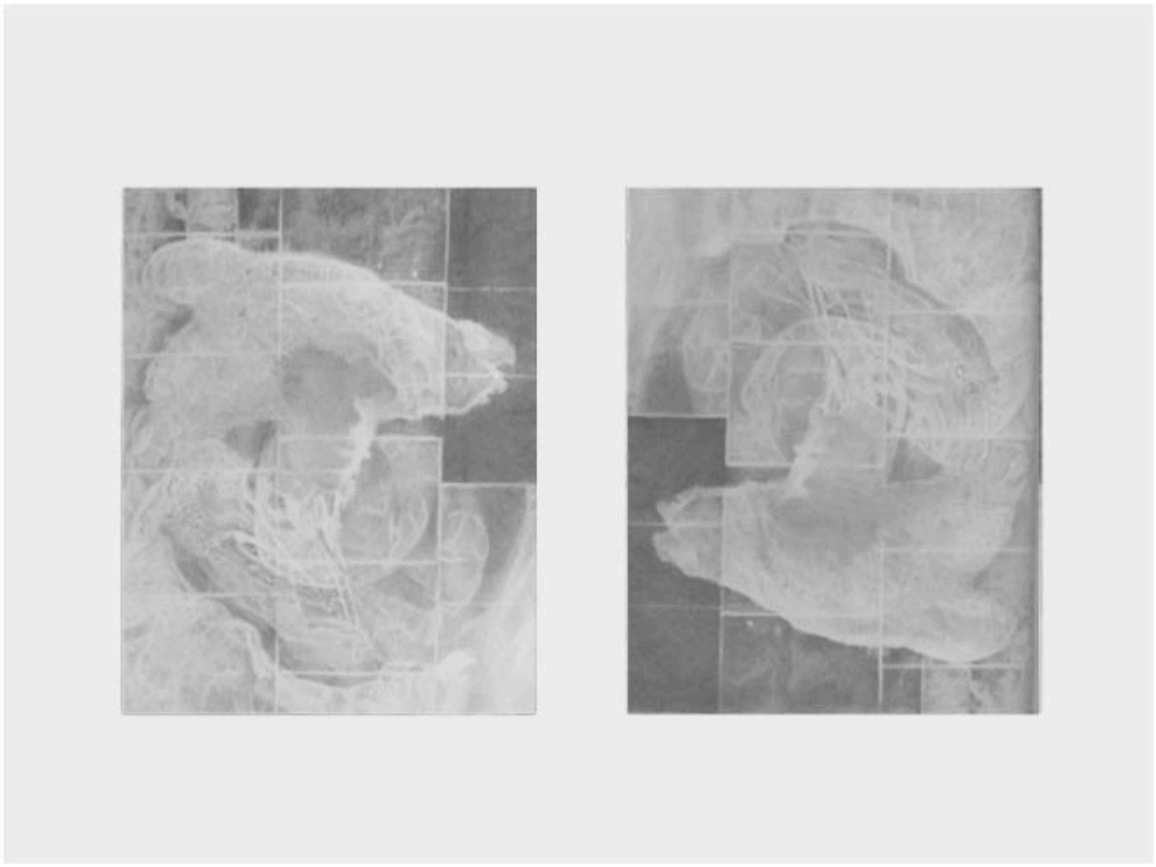


Fig 3.6: Detail of the first drawing with correct orientation of it during production.



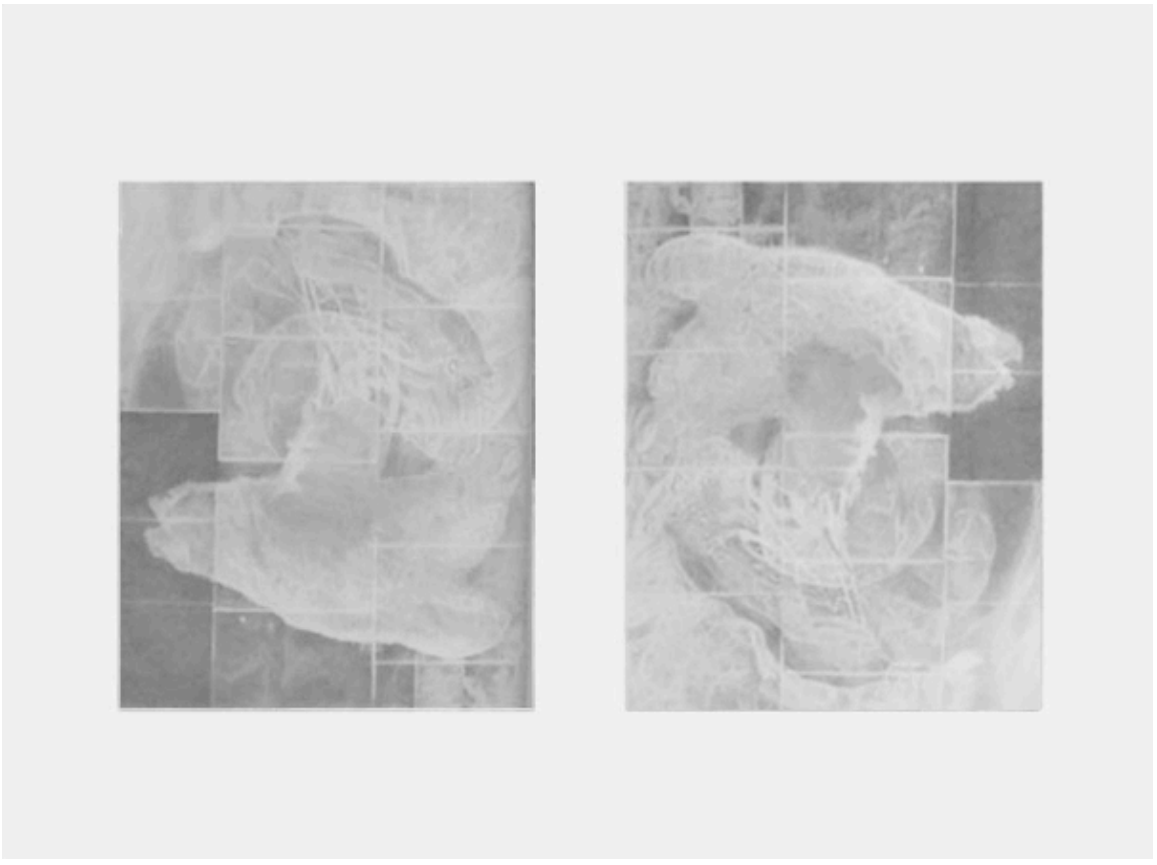


Fig 3.7: Completed versions of the two drawings presented in different sequences.

A doubled temporal reading of the work is presented by exactly repeating a drawing from the same image offering the possibility to arrange them either chronologically or non-chronologically. This work proposes that the act of conservation is itself a form of non-chronological action on a painting.

My responses to this painting and its secondary documentation are ongoing. This small painting, *Girl with the Red Hat,* can be seen to work as a site of temporal complexity that provokes issues which will be returned to in subsequent chapters.

3.5 Conclusion

I began this chapter with a quote that established a context for the artist's intention to be placed in an artwork. What has emerged from this position is an evaluation of the complexities of this form of determinism. Arguments played out in literary criticism between intentionalists and anti-intentionalists demonstrate the challenges in this designation. Equally, the exclusive use of a scientific rationale in the determining of conservation procedures to a painting has proved an equally contested area. The legacy of cleaning controversies has resulted in a paradigm shift for this form of 'hard science' being an exclusive evaluative tool. With this in mind, the notion of a reverse form of chronology being applied to the determination of the original artist's intention, as highlighted by Gifford, show that over deterministic thinking is still there, but now employing a new rhetoric. This new rhetoric can be seen as a more interpretative evaluation of an artwork, one that acknowledges its role in a wider social, institutional and cultural context. It brings attention to the non-tangible properties of the artwork.

It is equally important to note that there is frequently slippage in the employment of terms such as subjective, subjectivity, inter-subjective and non-objective in conservation rhetoric, which is never quite tied down. Indeed, it is this point that was raised and questioned in response to Muñoz Viñas's conference paper '*You are not being objective. Conservation as an act of*

taste'[98] and those of others delivered at the *Conservation: Principles, Dilemmas and Uncomfortable Truths* Conference at the Royal Academy, London, which marked the publication of the same name.[99] Jonathan Rée, Chair of the session *Making Meaning: Theories and Philosophies of Conservation Ethics,* remarked that a number of the previous speakers:

> …. have shown fairly convincingly that …the idea of the Scientific universality person who says there is only one correct way of restoring or preserving importance and everyone has been against that by emphasising the subjective moment. … I am not quite sure if I go with that word subjective. It seems to me that there are matters of judgment, that is to say that any decision you make is going to be endlessly questionable. And I think you rather short circuit that process of judgment by using the word subjective. (Rée, 2009)

In the context of this research, and acknowledging Rée's point, there is within this rhetoric an underlying presence of the role of the conservation act as an interpretative one. It is in this context that moments of decision-making in response to a pre-existing artwork between a conservator and artist are shared.

[98] The abstract for this paper read 'Conservation is supposed to be an activity based on objective criteria: suggesting that a conservation process might be guided by taste or other subjective criteria would in fact be considered to be a criticism of that very process. In this communication, however, it will be argued that the opposite is truer: conservation is indeed based on subjective criteria, and that these are a requirement for the whole activity to make sense. In order to support this idea, a number of conservation cases will be presented in which opposite decisions to similar problems have been made. By contrasting these otherwise well-accepted, sensible decisions, the prevalence of subjective appreciation (or value assignment, or preference, or taste) in conservation can be evinced in a clear, straightforward way.' Royal Academy (2009) *Conservation: Principles, Dilemmas and Uncomfortable Truths.* Available at: https://www.royalacademy.org.uk/events/focusdays/conservation-principles-dilemmas-and-uncomfortable-truths,844,EV.html (Accessed 5 May 2011).

[99] Richmond, A. and Bracker, A. (Eds.) (2009) Conservation: Principles, Dilemmas and Uncomfortable Truths, 1st edn. London: Butterworth-Heinemann. Full Conference proceedings available at: https://www.royalacademy.org.uk/learning/conservation-principles-dilemmas-and-uncomfortable-truths,1104,AR.html

Fig 3.8: Detail of the first drawing in progress.

Chapter Four: Temporal traces: The Marks of the Artist and the Non-Traces of the Restorer

4.1 Introduction to the drawn mark and the restorer's mark

Fig 4.1: Left: Image of *The Girl with a Pearl Earring* after cleaning and before retouching/inpainting, Right: Vermeer, J. (c.1665-67) *The Girl with a Pearl Earring* [Oil on Canvas 46.5 cm x 40 cm] after the 1994 restoration, The Mauritshuis: The Hague.

In his essay on the competing properties of the mark and the trace in drawing, Newman (2003, pp. 94-95) suggests that underpinning this dialectic is '… the relation of the drawn mark to the one who leaves it…'. In drawing, this understanding of the mark can be read as a tautology. Drawing carries with it assumptions, as noted by Littman (2013, n.p.) of being 'mythologized as an activity that makes visible the relationship between the artist's intention, emotion, and skill.' Littman's observations on the visible in drawing are similar to Barthes's earlier description of the drawn line. For Barthes (1985, p.170), the line is '… a labour which reveals, which makes legible the trace of its pulsion and its expenditure. The line is a visible action'. What these three characterisations assert is the correlation between the action of drawing a line and the properties of it being present and recognisably visible. However, when

this designation is applied to the marks placed on the surface and/or support of a painting by a restorer, this haptic relationship between mark, trace and visibility becomes more complex. A further issue emerges regarding how both sets of marks operate in relation to the trace. As the central consideration in my thesis is a comparative analysis of the action of the artist and the restorer, this chapter deals with the complexities and properties of the physical marks and traces left by both practitioners. In Chapter Three, I dealt with some of the possibilities for drawing that scientific analysis and diagnostic imaging in conservation present. This chapter deals with the marks of the restorer as they are applied to a painting. In this chapter I concentrate on *The Girl with a Pearl Earring* (See Fig 4.1).

When encountering a painting that has received illusionistic[100] restoration work in a museum or gallery, it is not necessarily apparent as to the level and range of treatment a painting received since its original production.[101] A standard causal supposition is that a painting is constructed by the original producer/s.

[100] My understanding of illusionistic restoration treatment, also referred to in much of the literature as retouching [I acknowledge and discuss the semantic differences of this terminology in Chapter Two], is taken from two main sources. The first is Walden's description (1985, p.152) of illusionistic restoration being an activity where the restorer is 'doing one's best to paint in missing or damaged parts of a picture to make them as difficult to distinguish as possible from the original.' The second is in Hill Stoner & Rushfield (2012, p. 608): ' it would be an error to imagine that the aim of retouching is to bestow an air of newness to a painting: rather, it is to restore harmony to a painting while respecting the character appropriate to its age.' This form of restoration is significantly different to the models of restoration informed by Cesare Brandi, such as traggettio. These methods and techniques [as discussed in Chapter Three Conservation: the difficulties of definition as a space for drawing] are conceptually rooted in the restorer's mark being visible, and visually separate to the original and intact painted areas. The illusionistic method of restoration offers no such reading.

[101] The model I cite here is predicated on a *conventional* encounter with an artwork in a museum/gallery context. I note there is now the emergence of models through augmented reality software via a tablet that scans a painting and virtually accesses a range of multispectral diagnostic conservation images of the painting that can be viewed simultaneously. These images are made available to the viewer, via the tablet device, while they look at the original painting. However, these models, at the time of writing, still remain uncommon. For a discussion on the potential of this technology see Seracini's presentation (from 9 mins 3 secs on) http://www.ted.com/talks/maurizio_seracini_the_secret_lives_of_paintings
Costaras, in our documented conversation, also suggests that access to conservation images 'will soon be very much easier for works in a museum when they are available on the museum's website and a link can be printed on the label.' Equally, the model I discuss does not include specialist exhibitions that focus on the actual conservation of particular paintings and present imagery of same. For example, the exhibition *Close Examination: Fakes, Mistakes and Discoveries* at the National Gallery London (30 June – 12 September 2010. Full information is available at http://www.nationalgallery.org.uk/whats-on/exhibitions/close-examination-fakes-mistakes-and-discoveries).

Everything within this visual field is presented to us simultaneously, with equal value and legibility across the painting. What can be discerned, for the most part, is that the marks we read on a painting are indexical traces of the action from that original production.[102] However, what the characteristics of this somewhat straightforward causal reading do not account for, is the nature of the illusionistic restored mark. It is the nature of this illusionistic mark that I determine has a double function. The restored mark is doubled in that it is both visible, as it is present as a reading in the context of the whole painting, and invisible, in that the marks seek to have an indexical relationship not with their own producer (the restorer), but with that of the original producer (the artist). In effect, they are marks that seek to move away from their property as an indexical trace, towards a state of concealment, and to invisibility.

In this chapter I take into account these dynamics I ascribe to the restored mark by posing three questions. I then reflect on the relationship and implications of these restored marks and apply aspects that emerge from this reflection to my drawing practice. Firstly, I ask if the fluctuating presence of the restored mark belongs to a particular temporal status as either a trace or a mark. Embedded in this point is the acknowledgement that each phenomenon (mark and trace) operates with a different temporal register pointing to a past and present tense. I designate the restored mark as having an anachronically *substitutional* status. In looking at this status I use Nagel and Wood's (2005, pp. 403-15) definition of the substitutional and apply their proposition to the restored areas of a painting. I agree with Nagel and Wood when they claim that the areas of a painting that are restored also acquire a:

> … double historicity: that is, one might know that they were fabricated in the present or in the recent past but at the same time value them and use them as if they were very old things.

Secondly, I will ask if the restorer's mark varies between being simultaneously both visible and invisible. To look at this it will be necessary to reflect on the

[102] Vermeer is particularly relevant here as most Vermeer scholars (Liedtke, Wheelock, Gaskell) agree that there is no evidence to suggest that he was not the sole producer of his entire body of work, as in he did not employ an apprenticeship workshop model of production like, for example, Rembrandt.

indexical role of the marks in each instance (drawing and restoration) as having a tension between being both present and absent in the case of a drawing and the context of a restored painting.

Fig 4.2: Nicola Costaras conducting cleaning work during the 1994 restoration of *The Girl with a Pearl Earring*.

Thirdly, in the light of my first two questions, I ask what do the dynamics of mark, trace and invisibility hold for a drawing that uses the same painting as its source? I give an account of three drawings I produced during separate stages of this study. Each of these drawings responds to different aspects of the 1994 restoration treatment carried out on Vermeer's *The Girl with a Pearl Earring.* The drawings I produced over this period evidence a shift in my approach and thinking about this painting and its conservation/restoration treatment. Similarly, during the production period of these three works the focus in my drawing strategies changed from depiction to a form of enactment. This is not to imply that these works were produced simply as a form of illustration to questions that are posed. Rather, as I outlined in my methodology chapter, they are

embedded in my research approach (Palmer, 2003) and used to integrate practice and theory. In this sense my drawings are *marinated* in the context from which these questions originate.

Fig 4.3: Work in progress on the drawing Vermeer *The Girl with a Pearl Earring* 1665-67 x-radiographic image 1994.

To support my position I use primary research material gathered from documented conversations I conducted with two museum conservators who restored key Vermeer paintings, Nicola Costaras and Ige Verslype.[103] Similarly, I use extracts from my documented conversation with artist Kate Davis.[104] I also use my contemporaneous reflective notes and observations made during the production of these drawings.

[103] Ige Verslype is a paintings conservator at The Rijksmuseum, Amsterdam, The Netherlands, and led the 2010/11 restoration of Vermeer's *Woman in Blue Reading a Letter*.
[104] Kate Davis, originally from New Zealand, currently works in Glasgow. Recent shows include *Not Just the Perfect Moments* (2012) at the Drawing Room, London and the group exhibition *Art Under Attack: Histories of British Iconoclasm* (2013) at Tate Britain, London.

Fig 4.4: Jørgen Wadum carrying out restoration work on *The Girl with a Pearl Earring* painting during the 1994 restoration.

In returning to Newman's designation (2003, pp. 94-94) for the indexical mark, where there is a 'direct relationship with the one who leaves it', I propose that a restored mark does not function in this way. Nor does this relationship possess the clear status of Barthes's 'visible act'. The following sections discuss the status of the restored mark as possessing an indeterminate temporal status for both itself and the painting in which it operates. It will be possible to see this indeterminate property as having affinities with the temporal dynamics of drawing, while allowing for their intentional and material distinctions.

4.2 The fluctuating substitutional status of the restored mark as a trace or a mark

In responding to my first question, on the fluctuating presence of the restored mark belonging to a particular temporal status as either a trace or a mark, I begin by assigning temporal classifications to my use and understanding of how a restorer's mark can be read. I use theories from recent anachronic studies that are central to my thinking in this study.

When outlining the terrain of anachronic studies in my introduction, I highlight the work of Nagel and Wood (2005 and 2010) and specifically their claim that the properties of the anachronic are embedded within an artwork. Central to

their classification of this anachronic status are the key properties of lateness and belatedness. They assert (2010, p.13) that the artwork is fundamentally late because:

> … it succeeds some reality that it re-presents, and then late again when that re-presentation is repeated for successive recipients.

What emerges for the anachronic status of a painting is the disruption of a linear reading of time and the complex relationship of painting to multiple temporalities. Similarly, the classifications that they advance for the properties of a painting's production and model of authorship are significant to my practice and research. As I noted previously they ascribe two distinct categories of authorship to the artwork, the *performative*[105] and the *substitutional*. Each carries a pronounced temporal distinction. The performative work draws attention to the unique quality of the painting as an artefact in itself. It is a singular work, one that is created under a particular set of conditions and fixed to a particular historical time. The performative status privileges the specificities of the time of its production, and acknowledges and values the role of the producer as necessary for its meaning and function.

In contrast, the substitutional model is one that is not fixed to one single time period. To recognise an artefact as substitutional is to understand it as existing in more than one historical moment, simultaneously. Again, Nagel and Wood define substitutional as being distinctive, in that the time of a painting's production is not of significant value or indeed necessary to the understanding of the painting. For them a copy or replica of an existing painting is acknowledged as being an element within a chain of substitutional works which is ' … connected to its unknowable point of origin by an unreconstructible chain of replicas' (2005, p.405).[106] Furthermore, the painting is not a replica it possesses a higher value, one that exists whereby 'copies of painted icons were understood as effective surrogates for lost originals' (Ibid.). The

[105] Also referred to as an *authorial performance*.
[106] Importantly, they distinguish a copy from a forgery, stating that each represents a mode of production, one substitutional and the other performative. For them (2010, p.50) the question is therefore one of context within these modes: 'What is an art forgery if not a substitution cruelly unmasked as a mere performance?'

substitutional painting is created as a representational and mimetic artefact that critically stands in for a pre-existing work, acting in a sense as if it were that artefact.[107] As they suggest (2005, p.407), 'the dominant metaphor is that of the impress or the cast, allowing for repetition without difference.' In summary, the substitutional work stands in for something that has gone before, but importantly carries with it a value of the preceding entity or state within that successive chain of previous paintings. In the context of this research, their determination establishes the substitutional artefact as possessing more than one fixed time, as is the case in the performative model, and that the substitutional possesses transferable characteristics of the original without being that original.

When employing this substitutional designation to the restored mark, consequences emerge for a temporal understanding of the trace of the restorer's actions. The anachronic nature of a substitutional mark can be understood as a *replaced* mark. That is to say, it is imitative of the original, and is anachronic in that it materially and belatedly repeats the marks that have gone before. A restored mark contains a dual temporal status. By this I mean that it is both the most recent mark that is placed onto the surface of the painting, and equally the latest mark to the time of what is depicted in the image and to the paintings own original production. As we know, restored marks are not contemporaneous with the original production of a painting, but they are intentionally used by the restorer to visually operate as if they were. The marks can then be seen to have the key temporal characteristics of the anachronic, as they are both late and belated.

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107 Nagel and Wood's claim for the substitutional artwork is primarily based within a Western European tradition and context. Their characterisation of the substitutional artwork does, however, have resonances with the Eastern tradition. For a full discussion on this see Nakamura, F. (2006) *Issues of Originality and Authenticity in the practice of 'Copying': A Case of Japanese Calligraphy'*, [Online] Available at: www.yale.edu/macmillan/ceas/reproduction/reproduction_abstracts.html. (Accessed 11 December 2013). Similarly, for an overview of cultural conditions that foster the role of the copy in Japanese society see Schwartz, H. (2014) *The Culture of the Copy*, 2nd edn. New York: Zone Books. Schwartz also discusses the work of Barrington Bramley who, between 1971-76, re-painted all the known paintings of Vermeer in what he estimated to be their original condition, and in exhibiting them in Delft, p. 212.

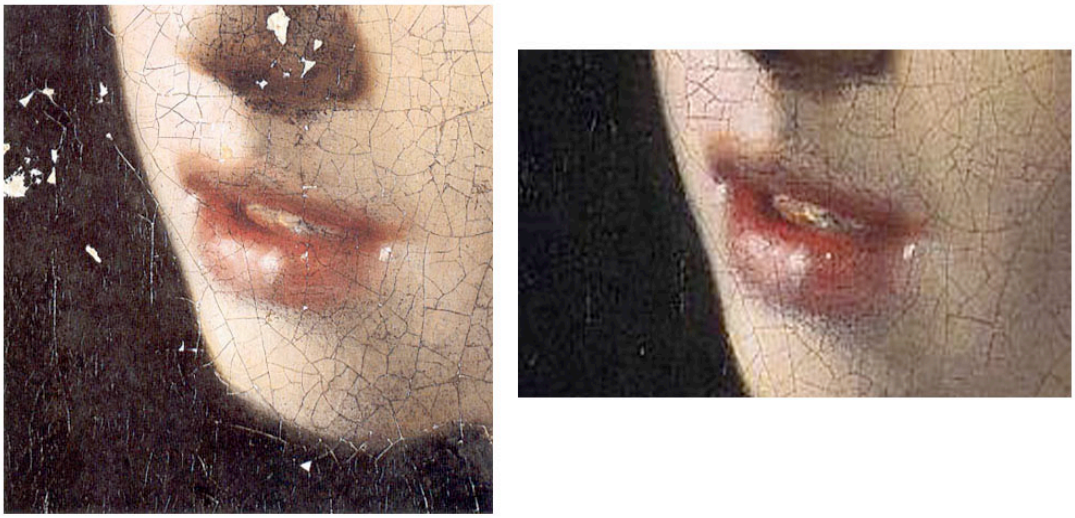

Fig 4.5: Left: image of cleaned state of painting before inpainting takes place. Right: image after illusionistic inpainting/retouching has occurred. Images from Wadum (1995) *Vermeer Illuminated,* pp. 18-29.

I acknowledge that, visually, mimetic restoration marks can demonstrate minor variations in their rendering to that of the original work. This point is one that restorers frequently stress. For example, the *depth* of a restored area may be slightly lower than the overall surface *height* of the paint layers. Similarly, the use of a pointillist technique in inpainting does not directly re-enact the brushwork of the original artist. Costaras[108] points out, that when working on *The Girl with a Pearl Earring,* her technique in applying inpainting strokes:

> … are not like the painter's brushstrokes, they are more like pointillism; using little spots of colour, you try and give the impression of the painter's brushwork.

However, it is the overriding illusionistic drive of inpainting that gives this *impression* of the original paint application. The continuity between the area of loss being dealt with and the surrounding area can be further integrated by incising craquelere patterning into a newly restored area. Again, Costaras (Volume Two, Appendix 6, p.29) in her response to my question on the

[108] See Volume 2, Appendix 6, pp.29-32.

rationale for incising this pattern into the newly restored areas during the 1994 restoration observed that:

> If the intention is to do a mimetic retouching then it is important to imitate the surface texture of the surrounding paint. If you do not then you might match the colour but the retouching will still be obvious.

This emphasis on the overall imitative integration of the restorer's marks still posits them as being both substitutional and disruptive to the chronological reading of the painting. Nagel and Wood (2010, p.32) claim that under a substitutional reading the function of art is '… precisely to effect a disruption of chronological time, to collapse temporal distance'. In the context of restorative easel painting, the restored marks and illusionistic restoration techniques, are literally and physically *the impress* or cast that Nagel and Wood metaphorically refer to. They pull together multiple temporal stages until they are housed within one palimpsestic form. The disruption of a linear chronological understanding of a painting is, I accept, not a restorer's intention. It is, however, a significant conceptual and material consequence. The means of production and the illusionistic manner in which a restored area is created focuses on concealing itself as an event, one that is then presumed never to have occurred. Establishing this substitutional designation to a restorer's mark is important as it has implications for my drawing, especially when my work directly identifies and enacts a restorer's marks.

This movement between different temporal stages, between visibility and invisibility of the restorer's substitutional marks, is similar to the indexical dynamic and movement of the drawn mark to and from the trace. I state how this operates in the following section.

4.3 Does the restorer's mark fluctuate between being both visible and invisible simultaneously?

Fig 4.6: Detail from the 1994 restoration of cleaned and newly filled areas that are visible prior to inpainting and retouching.

At the beginning of this chapter I asked, does the restorer's mark fluctuate between being both visible and invisible simultaneously? I suggested that the visibility of a restorer's mark is problematic and complex in identifying it as a direct causal indexical phenomenon. The apparent movement of these marks and traces being both present and absent in the restored status of the painting complicates a direct reading and understanding of each of their roles. In the previous section, I designated a restorer's marks as substitutional, whereby the substitutional property allows movement between different temporal registers. Building on this operation of movement, I propose a similar movement for the mark and trace in the context of a drawing and of a restored painting. In this instance, the mark moves to a trace and in the restorer's case then further withdraws from that status as an indexical trace. The trace is no longer the trace of the restorer as producer, but that of an absent other/others.[109] As Naginski (2000, p.78) points out:

> … [That within drawing] the interpretation of traces and utterances must attend more carefully to the ways in which a given drawing practice traverses the rocky terrain between self, history and world.

[109] The work of previous restorers is also part of the material history and experience of the painting. These marks may also be removed by the most recent restoration treatment.

I propose that the interpretation of the trace in a restorer's practice also demands this attention. These marks are more complex in their movement (mark to trace / visible to invisible) and in their fluid indexical status of the self as producer.

My use of the terms 'mark', 'trace' and the nature of the indexical relationship of the trace require clarification. To do this I will assign temporal statuses to each of these. The 'mark' is understood as a graphic mark, an entity that for the most part, and mindful of Derrida's (1993, p.55) *wearing out* towards blindness proposition, still seeks to make itself visible, to exist in a continuous present.[110] Newman (2003, p.95) suggests that a function of the mark can be seen as lying ' … between the withdrawal of the trace in the mark and the presence of the idea it prefigures.' In this context a mark is understood as the material conduit for an idea, an entity we can perceive as temporally present. In comparison, the emphasis I place on the trace is twofold, with two tenses. The first understanding is as the residue of a bodily gesture, the second is an indexical action. In considering the index I acknowledge Doane's[111] discussion on C. S. Peirce (2007, p.134) and her clarification of the indexical action as:

> … caused by actual contact with an object (a footprint in the sand, for example) but the object itself is absent. In this instance, attention is directed to something that was present in the past.

As such, the index, as Newman notes (2003, p.94), can be seen as 'contextual and detachable' to the present tense of the drawing.[112] Therefore, we can

[110] A full and critical discussion of Derrida and the trace is provided in Elkins, J. (1995) 'Marks, Traces, "Traits," Contours, "Orli," and "Splendores": Non-semiotic Elements in Pictures', *Critical Inquiry*, 21 (4), pp. 822-860.

[111] I am also aware that much discourse on indexicality, like Doane's, comes from concerns as they relate to lens based media and film theory. My discussion is grounded in the framework of artistic production and is cognisant of Leja's (2000, p.119) observation noting that 'The physical trace of a gesture made in aesthetic space will be fundamentally different in semiotic terms from the record of a non-aesthetic gesture.'

[112] This categorisation is rooted in the transferability of these terms into the context and discourse of restoration and is not intended to be overly prescriptive. It is not envisioned as being a concentrated examination of the use of terminology in a semiotic discourse (Krauss, 1977 a and b) or a refutation of the semiotic context (Elkins, 1995). I also acknowledge that each of the terms (mark, trace and index) can be interchangeable in use in much of the relevant literature. For example, Doane (2007 p.2) notes the difficulties in fixing a definition for the index: 'Given the fact that Peirce applied the term index to such diverse signs as a footprint, a weather vane, thunder, the word this, a pointing finger, and a photographic image, it is not difficult to see why the concept has occasioned confusion'.

comprehend these two understandings as temporally positioning the trace as both a present and a past event.

In returning to the relationship of the restored mark to the drawn mark, there are two key areas to consider: visibility and authorial designation. As Grisewood (2012) points out, if marks '… delineate materiality and bodily presence and absence' to whom does the trace belong? The restored marks are traces of an action that may wish to remain illusionistically concealed. While it is an action that is intentionally hidden, it still remains present. Doane (2007, p.134) shares this observation in stating that 'The trace does not evaporate in the moment of its production, but remains as the witness to an anteriority'. In the case of a restored mark there is an absence that is the denial of the action of the restorer. It is equally a de facto absence of the original marks of the painter. The visibility and anterior property of both the restored marks and the artist's marks are now, in this context, under question as existing as a trace.

In the restoration of easel painting, marks are positioned in relation to an existing context (the painting's surface). Restoration always works within this primary context. The key actions and procedures occur on and to the surface and structure of an original painting. Optically, the marks are illusionistically *conjoined* to those painted areas that remain intact from the original production. The restorer's marks do not bear witness to their own production, but rather to the earlier *vocabulary* of the pre-existing work. Materially and physically the marks the restorer places within the area on which they are working are tautologically indexical traces. Under Peirce's designation for an indexical action, the restored marks do in fact retain a causal relationship to a restorer as the producer, but they do not have a causal relationship to the original producer (Vermeer). The restorer's marks, if they are to be understood as traces, are traces that seek to conceal themselves.

Newman (2013, p.5) again suggests that for a mark to become a trace it acquires an additional property:

> Traces are more than marks because there is something to them that is not a matter of the perception of their qualities – that is what I am calling the dimension of their absence. Their presence indicates an absence on which they depend for their very presentness.

At a certain level this could be seen to accurately describe the restored mark. The restorer's marks, as they move towards becoming a trace, are materially an absence of the producer of those marks. Equally, they are absent in a metaphysical sense in that temporally they are anterior marks that exist within a continuous visual and material present.

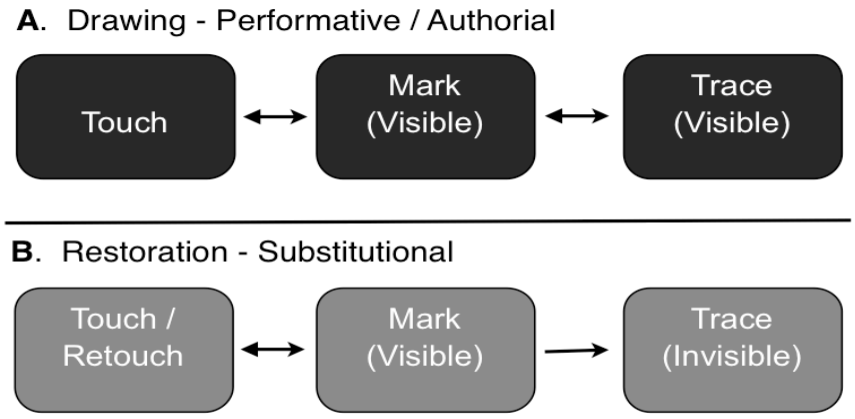

Fig 4.7: Diagram of the relationship of drawing as an authorial activity and restoration as a substitutional activity, with the subsequent implications for the trace.

I add to Newman's definition, as his discussion confines itself to the operation of an authorial mark becoming a trace. My diagram[113] (Fig 4.7) illustrates the dynamic and properties of the mark-trace relationship is somewhat countered under a substitutional designation. A restored mark is also a denial of trace, as the mark does not wish to carry an authorial intention. Rather, in its substitutional designation it is supportive of the intention of the original producer of that mark. They become marks that do not wish to leave a trace. This is a further withdrawal outside of Newman's framework. If, as Doane (2007, p.2) asserts, the index '… implies an emptiness, a hollowness that can only be filled

[113] In this diagram I use my earlier taxonomy and characterise drawing as performative and restoration as substitutional.

in specific, contingent, always mutating situations', then the restoration act is not one of those situations. It is instead a mark that by virtue of the material context in which it is made is present, but produced to convey a visual continuity within the painting that causes it to be perceptibly absent.

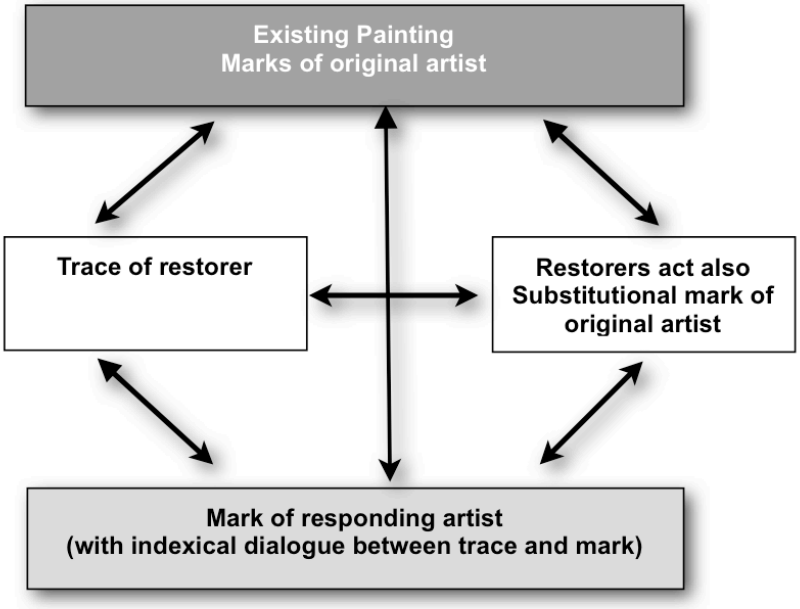

Fig 4.8: Diagram depicting the dialectic between the original painting and the drawn response, via the stage of the restoration. Brian Fay.

As my diagram (Fig 4.8) suggests, the original painted mark is an index as proposed by Peirce (1998, p.9), in that there is a causal 'physical connection to it.' However, the mark of a restorer is different in that it has a physical connection to the activity of the restorer, but not to the marks it depicts. While these restored marks seek to imitate the perceptual presence of the original mark (even if the restorer's technique does not mirror that of the original painter), it is an empty index. Its physical connection is not directly linked to its producer (the restorer), it is instead orientated towards the marks of the original artist. The restored marks we see on a painting are an embodied action of the restorer. But unlike the drawn response they are presented as being subservient to the context of the original painting. This is a critical distinction for the properties of similar marks used in a drawn response.

As evidenced in their published conversation, Avis Newman and Catherine de Zegher note that a central property in the reception of a drawing is a form of perceptual re-enactment of the marks that index a form of gesture. Newman (in de Zegher, 2003, p.82) remarks that:

> To retrieve the gesture in a drawing is to translate the mark back into the action of the hand. It is very pleasurable to recover the gesture in that way and in so doing to follow the action of marking. I think that that experience in a drawing is very precise.

In the case of a restorer's marks, while materially they re-enact the properties of pre-existing marks they afford us no significant trace of their presence. Viewed in this context a restorer's mark can be understood as being both visible as a mark and invisible as a trace. During the production of my three drawings responding to *The Girl with a Pearl Earring*, this realisation becomes a driving force for my drawing to explore. I apply the implications of this dialectic (fluid index to producer and invisible trace) to the three drawings I produced in the course of this research which directly respond to the restoration of this painting. In so doing I will respond to the third question at the start of this chapter, what do the dynamics of mark, trace and invisibility hold for drawings that use the same painting as their source?

4.4 Mark, trace and invisibility: the implications for drawings that use the same painting as their source. Three drawings in response to the 1994 restoration of *The Girl with a Pearl Earring* (1665-67)

Before I begin the account of my drawings, I will briefly provide the context for the 1994 restoration treatment. Between May and September of 1994 the Mauritshuis Royal Picture Gallery Directory Board commissioned the restoration of two iconic Vermeer paintings, *The Girl with a Pearl Earring (c.1665-67)* and *View of Delft (c.1660-61).*

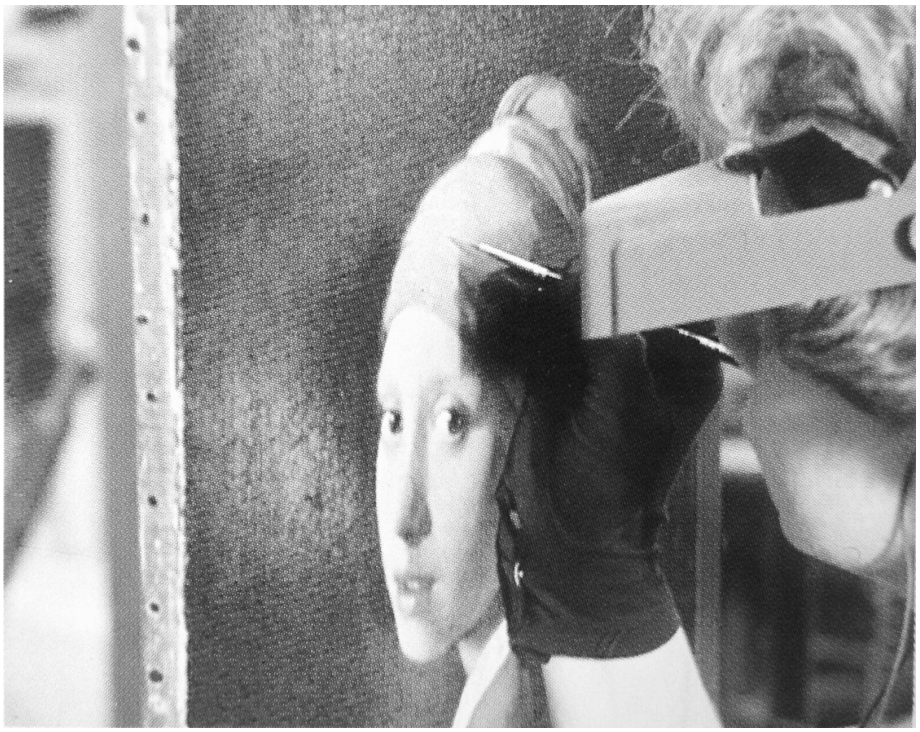

Fig 4.9: Nicola Costaras inpainting areas of *The Girl with a Pearl Earring* during the 1994 restoration.

Both paintings are held in their collection and were to be shown as part of a major exhibition of Vermeer's work in the following year, 1995[114]. While a team of diagnostic specialists[115] undertook the task of documenting the painting, the conservation team was led by Jørgen Wadum[116] and restored by Nicola Costaras. The decision was made to adopt an illusionistic restoration method to unify the newly retouched areas to visually and materially link with the older pre-existing surfaces. As well as responding to the entropic damage the painting had undergone, the consequences of four previous documented restoration treatments[117] were also to be addressed.[118]

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114 In consultation with an international advisory committee and located in a temporary conservation studio, it was decided that the restoration would be open to the public to observe the paintings during the process.

115 A full technical analysis and reflective discussion is provided in Groen (2011).

116 Wadum (1996, p.18) notes that the painting was for the most part structurally sound. The main concern was the severe alteration of the varnishing colour and the discolouration and fragility of the previously restored areas.

117 Please see Volume Two, Appendix 11. I compiled a table listing all the major documented actions that were performed on the painting.

118 Allowing for the contingent nature of conservation I was particularly struck by the documented case of the decision to add colour to the craquelere patterning over the left-hand

Fig 4.10: J.C. Traas during the 1960 restoration treatment.

My three drawings respond to separate aspects of the 1994 restoration. In considering how each drawing operates distinctly from each other they should be read as a movement in three parts, from depiction to enactment. In the earliest drawing I use x-radiographic diagnostic imagery, which informed the conservation treatment. The second drawing looks at non-chronological sequencing. The third drawing leads to restoration procedures being enacted to make visible the marks that the restorer hopes to visually conceal. Fundamental to all my drawings in this study has been my attempt to try to break with a single, linear chronological staging of time and temporality. My works discussed here are representative of this questioning. In so doing the point of embarkation they share with restoration treatment is, as Muñoz Viñas (2008, n.p.) notes, not to 'exhaust the ability of an object to transmit different messages'.

side of the face, resulting in a wider and darker surface disruption (Noble et al., 2009, p.184) and temporal reading. This illusionistic act suggested that the painting was older than it actually was, dramatically altering an understanding and reception of the painting.

4.4.1 Drawing One: *Vermeer The Girl with a Pearl Earring c.1665-67 x-radiographic image 1994*

As I indicated in Chapter Three[119] when discussing the properties of the infrared diagnostic imagery, the x-radiographic imagery similarly provides a liminal document of successive layers from the original painting. Each element of the painting's materiality – nails, wooden support, canvas, and paint layers – is democratised. Every sequential layer is brought to the fore simultaneously. Similar to the infrared imagery, the x-radiograph is ontologically a causal indexical trace of the original painting, as light physically passes through the object to photographically map and fix the object. In the early stages of this research my practice still used diagnostic imagery and I developed processes that responded to this relationship. In the following section I provide an account of these consequences.

The purpose of my first drawing was to work on a 1:1 scale with the original painting, thereby establishing an ontological equivalence between both entities: the Vermeer painting and my response. In my drawing I use an image of a single frame selected from the documentary *The Madness of Vermeer.*[120] The documentary presented an interview with conservator Jørgen Wadum, and while he was speaking the camera fixed momentarily on an image of the x-radiographic at a slightly oblique angle. In using this particular composition I wanted to recognise the mode of dissemination of the painting (the televised documentary) in a nuanced manner, to refer to the painting's ubiquity as a mediated source. This composition had a strong resonance for me as it suggested how the painting has been constantly reproduced and mediated. As with my previous working method and decision-making in producing drawings, the x-radiographic image was translated directly into a single drawn image. I created a screen grab from this angled viewpoint and composed the image exactly as it was presented in the documentary and scaled it to the dimensions of the original painting.

[119] Chapter Three Intentionality: the original artist, the conservator and the artist.
[120] *The Madness of Vermeer,* from the series 'Secret Lives of the Artists' episode 2 of 3, (2011) BBC Two, 4 Jan.

Fig 4.11: Screen grab of the x-radiographic image *The Girl with a Pearl Earring* as used in the 1994 restoration.

My intention was to create a transitionary state between the painted image as captured in the documentary, the image of the x-radiographic as an intermediary state itself, and the original dimensions of the Vermeer painting. I amended the image to grayscale in Photoshop to act as an accurate tonal reference for the monochrome pencil drawing.[121] At this stage in my research I still had a sense of making a single picture as the endpoint for my drawing. For it to be successful in its own terms it needed to have an unambiguous mimetic relationship to the source material.

[121] This is similar to Molloy's use of the black-and-white photocopy, See conversation in Appendix 10.

Fig 4.12: Drawing in progress in studio, working from initial projection to map in the main compositional elements of the drawing, 2011.

During this time I considered the paper I worked on as a neutral material. My thinking was that the neutrality of the paper is similar to the receptive surface of the x-radiographic film. The x-radiographic film acts as a neutral recipient and container for the multiple layers of materials, wood, nails, canvas and paint that are simultaneously depicted on the film's surface. In addition to capturing these materials, the photographic process also makes visible the previous paint retouches and removals of loose material from earlier restorations.[122] Each of these elements contributes to a liminal representation of the painting. In the context of the invisibility of the mark of the successive restorers and the trace of their actions almost everything is revealed, equally and simultaneously. In this sense, the x-radiographic film surface *democratises*[123] these separate elements. If everything is presented equally and simultaneously, then my drawing process should acknowledge this context.

[122] Note the black spotted areas over the left eye and cheek of the figure in Fig 5.11.
[123] This principle of *democratising* in the production of my own drawing is an issue I return to in this chapter's conclusion.

To produce this first drawing, I projected the x-radiographic image to compose the drawing to formally ensure accuracy with the 1:1 scale. I chose this method to reflect the supposed working methods of Vermeer and his use of optical projection (Delsaute, 1998 and Steadman, 2001). I noted that my drawing process is additive with no removal or erasure of what is already drawn.[124] At this stage in my research the relationship between a restorer's act and that of my drawing was chiefly the level of intensive commitment and time necessary to accurately reproduce the x-radiographic drawing. The dynamic in this mode of working, is to remain somewhat removed from the image, while at the same time creating an intimate understanding of the nuances of a particular image. As such the drawing's production became somewhat perfunctory. While I establish the conceptual intention and generate the drawing, the physical act of drawing is a type of replication where the emphasis is separated somewhat from my own subjectivity. The drawing process can be viewed as solely working towards a pre-existing endpoint, where properties like chance or intuition operate to a greater extent *outside* of the moment of production. In this containment of subjectivity I see similarities to the imitative nature of the restorer's processes.

When applying elements of the evaluative criteria I listed in my methodology chapter (Evaluative Criteria 2) to this drawing, I recognise both the relative objectives reached and the shortcomings that could inform further works. Evaluating the drawing in its representational and formal terms, I accept that it had succeeded, as it bore a clear mimetic relationship to the source material. My use of the original painting's scale establishes an ontological equivalence with my drawing, implying a clear relationship between both works. Inferences of objectivity were equally present through my initial choice and use of a diagnostic image.

[124] This is different to the drawing process I used in producing the palimpsestic *Love Letter* work [Chapter Two], which was produced after this x-radiographic drawing.

Fig 4.13: Detail of *Vermeer The Girl with a Pearl Earring c.1665-67 x-radiographic image 1994.*

My drawing also presents aspects of the painting's material construction as well as its history of restoration treatments and visually implies an equivalent relationship to those elements. Similarly, the time spent on the drawings, taking over 15 weeks to finish, references the time taken by the restorer to work with Vermeer's painting, which was an earlier ambition for the piece.

The method and production of my drawing also has implications for some of drawing's attendant associations. The *drawing as thinking* model, for example, is to some degree separated from the more intuitive readings of drawing production, in that my projective form of work (Hoptman, 2002) is not autographic in its approach. The thinking during the drawing process is not wholly intuitive. Some of my thinking remains outside of the act of drawing, as choices and decisions have already taken place in the framing of a conceptual rationale for my selection and use of the x-radiographic image. Nevertheless,

reflective thinking on the image is intrinsic to this manner of working. Davis (Volume Two, Appendix 9, p.64) also observes this dynamic, when the aim is to invest time to reproduce a pre-existing image:

> … in those kinds of drawings because they are so time consuming you have to commit at a certain point to seeing something through ... But, at the same time I feel like there is a very creative looking and thinking…

I share Davis's view that there is a distinct and intense relationship built up between the artist and the work, through the time taken to create a mimetic drawn response. Through the act of reproducing and enacting a source image there is a form of tacit and innate knowledge transferred to the artist that can provide creative incentives and possibilities for further works (Cain, 2010, pp.115-130). The intimate nature of the drawing process and the time-consuming investment involved in this work brings a heightened form of reflection and concentration to the qualities, nuances and histories of the original work and its mediated forms.

Importantly, an acute awareness emerged during the making of this drawing, that what I am working from is not *The Girl with a Pearl Earring* painting, but something that reveals its narrative. This x-radiographic image is a form that contains and reveals aspects of the narratives of the painting's construction by Vermeer, as well as the visible narratives of the painting's multiple restorations. Therefore the diagnostic image presents itself as a self-revealing tautological narrative. My acknowledgment of this characteristic of narrative as a temporal form becomes key in how I could approach future work.

However, I found a level of dissatisfaction with my drawing, as it had not fully addressed a form of staging or sequencing that was more than purely pictorial. The work operated as a standalone single image, albeit depicting a source that presented a compression of material and non-chronological temporal stages. What *Vermeer The Girl with a Pearl Earring 1665-67 x-radiographic image 1994* depicts remains a fixed spatialised moment in time, principally the moment in which the documentation was taken. The information of the histories of the painting and its restorations is compressed into this single image and remains a

somewhat secondary reading. Informed by a combination of my studio, desk and field research, I began to consider how a drawing could work, whereby within one pictorial frame a multiple set of images that depicted restoration stages might work. This thinking informed my second drawing for this chapter, *Three stages of restoration work in non-chronological order – The Girl with a Pearl Earring c. 1665-1667***.**

Fig 4.14: The completed drawing in the studio, showing full compositional borders.

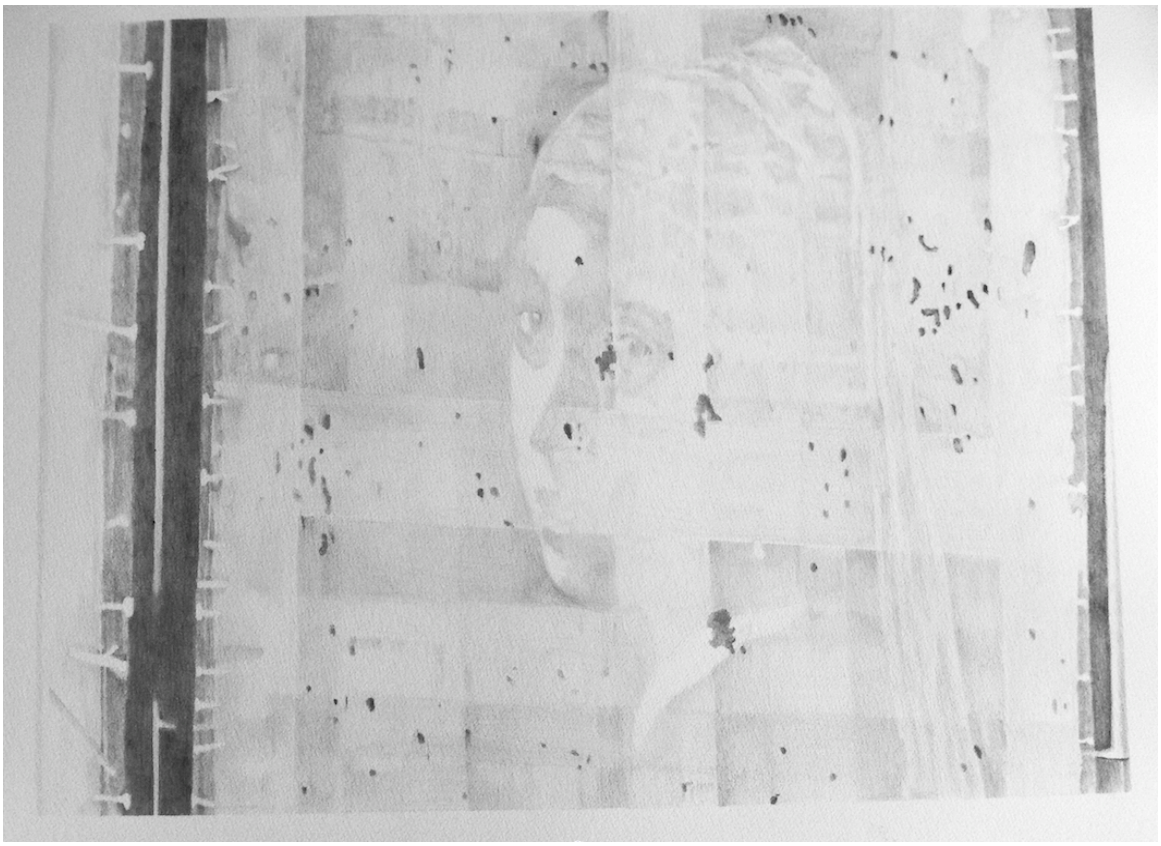

Fig 4.15: Fay, B. (2011) Completed version of *Vermeer The Girl with a Pearl Earring 1665-67 x-radiographic image 1994.* [Pencil on paper, Dimensions 56 cm x 76 cm].

4.4.2 Drawing Two: *3 stages of restoration work in non-chronological order – The Girl with a Pearl Earring c. 1665-1667*

As stated in the previous section, my thinking on sequencing this drawing developed from a growing dissatisfaction with the ability of a single image to convey simultaneous states of transience. In my methodology chapter I identified the innate difficulty in representing duration as it is figured in an object. If a property of duration is the simultaneity of temporal registers, how does an artist communicate this without returning to a spatialisation of time?

Prior to embarking on my second drawing responding to *The Girl with a Pearl Earring,* I initially worked from restoration documentation relating to the painting recently attributed to Vermeer, *Girl with a Flute* (c.1665-1670). My aim in this new drawing *4 restoration drawings Girl with a Flute 54 years* was to concentrate on the temporal issue of signifying simultaneity across a sequence of drawings derived from four separate chronological stages of restoration. Reflecting on my contemporaneous notes recorded during this drawing's production (Volume Two, Appendix 2, pp.11-13) and using my evaluative criteria (Chapter One), I identified four main points to emerge during my first attempt to present forms of sequential duration:

1. My drawing's composition uses a non-chronological arrangement of four separate stages of restoration. Through this arrangement I begin to manifest my thinking around restoration's function as a disturbance to a chronological linear reading of an artwork.

2. The nature of illusionistic reproduction in my drawing and that of the marks of a restorer are highlighted in this work.

3. My method of covering and concealing each separate stage as I draw echoes the concealment of the earlier restoration treatments that took place on the painting *Girl with a Flute*.

4. The tonal variation in each drawing informed by documentation of the painting and the extent of the restoration brings attention to the role of trust in my mimetic intention. I am not overemphasising the tonal values to *aestheticise* the drawing. Therefore the tonal values I assign to the drawing, using a range of digital and hard copy sources, emerges through the drawing process itself.[125]

[125] See Fig 4.16 for working method in the studio.

On completing my drawing *4 restoration drawings Girl with a Flute 54 years* I found there remained issues in resolving how each one of the four stages could be seen not to spatialise the stages of restoration, but to be read as an overall drawing. The reading of temporal simultaneity in this drawing was not achieved. While considerable time had been invested in its production I was hugely dissatisfied with the work. What was significant was the drawing clearly depicted the extensive actions and consequences of the restorers on the painting. This evidenced a change in my emphasis from the previous x-radiographic drawing which depicted only one single image within the composition.

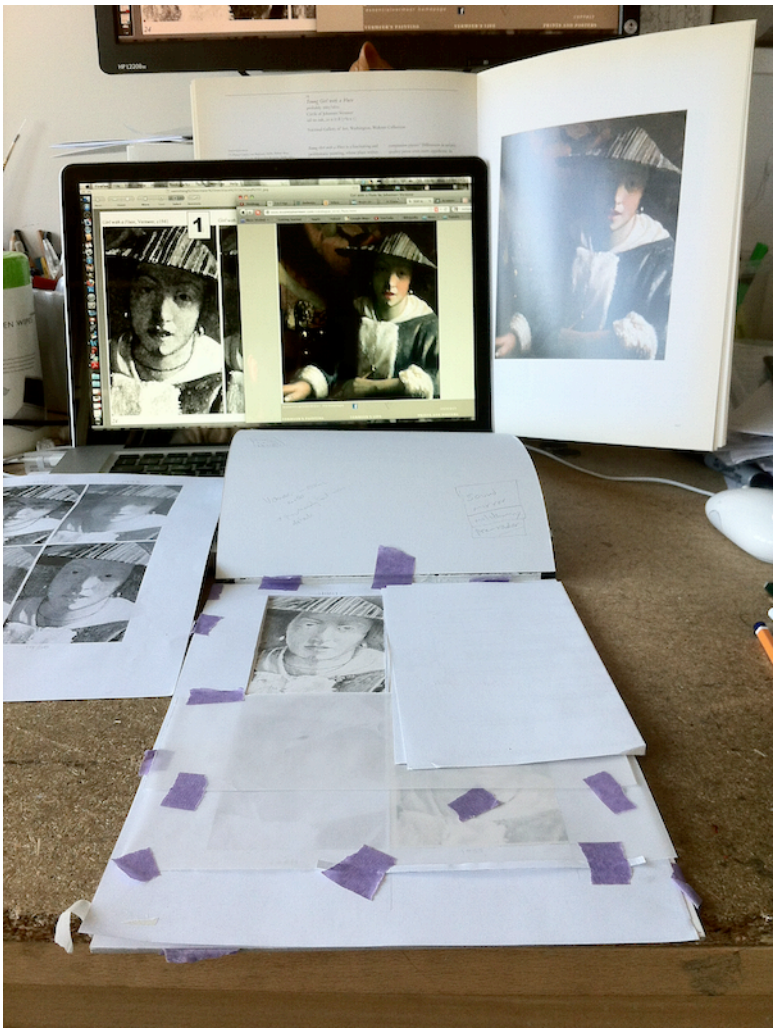

Fig 4.16: Drawing in progress showing the range of references used to develop the sequence.

Fig 4.17: Fay, B. (2012/13) Completed version *4 restoration drawings Girl with a Flute 54 years* [Pencil on paper, 29.7cm x 21cm].

With these four observations noted, my second drawing responding to *The Girl with a Pearl Earring* was the sequence *3 stages of restoration work in non-chronological order – The Girl with a Pearl Earring c. 1665- 1667.*[126] My source

[126] This work has been selected for a number of group shows since its production including the internationally curated drawing group show *Projet Gutenberg* at Galerie Jeanroch Dard, Paris, 2012. The curatorial aim of this exhibition was to: '… evoke the same conclusion: from type to digital, from classical typography to offset technology, printing has evolved more in half a century than it has changed since the invention of printing'.

for this drawing was derived from visual documentation and treatments that also took place during the 1994 restoration. This was in contrast to my use of the four separate restoration treatments that took place over 54 years to the *Girl with a Flute* painting. By concentrating on one restoration process, and the images used to inform the conservator's decision making into a similar non-chronological sequence, my intention in this drawing was more focused and grounded. I sourced my imagery from the available restoration documentation (including Wadum 1995, Wheelock 1995, Gaskell 1998) and assembled a sequence of three images in Photoshop.[127]

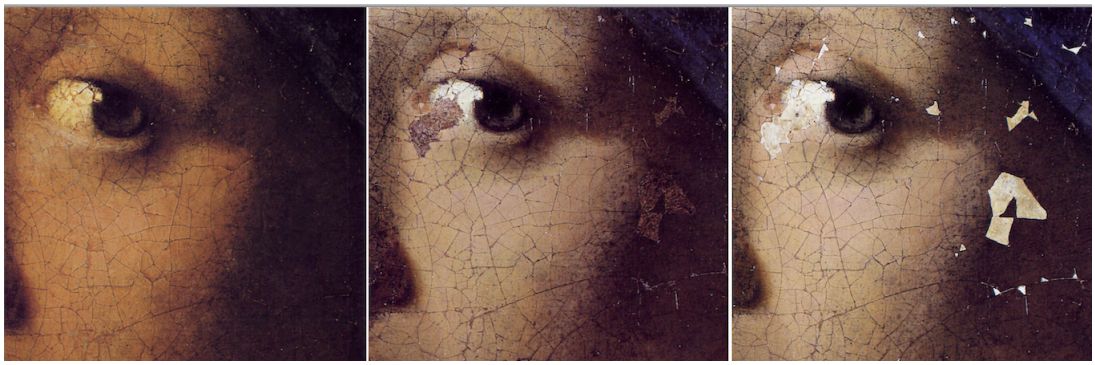

Fig 4.18: Three images of the restoration treatment compiled on a 1:1 scale in Photoshop, brought up to the dimensions of the original painting as per the previous drawing.

This documentation was originally published in chronological order. It presents the painting in its condition before varnish removal (see above left), the condition of the surface after cleaning (see above right) and the in-filled paint loss areas prior to illusionistic reintegration (see above middle). The above sequence (Fig 4.18) presents my changes to this chronological ordering. Compositionally the work was presented in landscape format, as the left to right reading created an action of panning across the drawing. This composition read in a more unified manner than the portrait format of my previous drawing *4 restoration drawings Girl with a Flute 54 years.* The tonal areas of each of the

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Full information available on the link http://www.jeanrochdard.com/projet-gutenberg. A number of artists in this show share affinities with my practice and research including Frank Selby and Ane Mette Hol.

[127] These images were sourced from Wadum, J. (1995) *Vermeer Illuminated*, pp. 26-27.

three sections of the drawing also had greater unity. While allowing for the removal of varnish by the restorers, each of the three documented stages of the painting's surface still retained a strong tonal identity. As this painting was documented as a single event in 1994 there were no discrepancies between the chromatic and tonal levels of the image's reproduction. Equally, the print resolution of the documentation from this painting was of a higher standard than that of the *Girl with a Flute* documentation. This higher resolution increased my ability to depict levels of detail on the craquelere patterning, the removed paint surface, and the areas of the restorer's infilling. Similar to my *Girl with a Flute* work, each panel was drawn separately. Due to the vulnerable unfixed nature of this piece I had to cover two of the sections while I worked on the other. Therefore, I did not fully know how they would relate to each other until the drawing was completed. Only as I documented the production of the work did I reveal each section. During the drawing process I worked this piece upside down when applying tonal information. My objective was to echo this practice as used in restoration. I was aware that the effect resulted in distancing myself from the work. The proximity and intimacy of the scale of this drawing, where I revisited the same area three times, needed some method of *absenting* myself to avoid producing *signature* style marks. In this way I subsumed my marks into that which was depicted in the source material. This is similar in intention to the role of the mimetic mark making by the restorer.

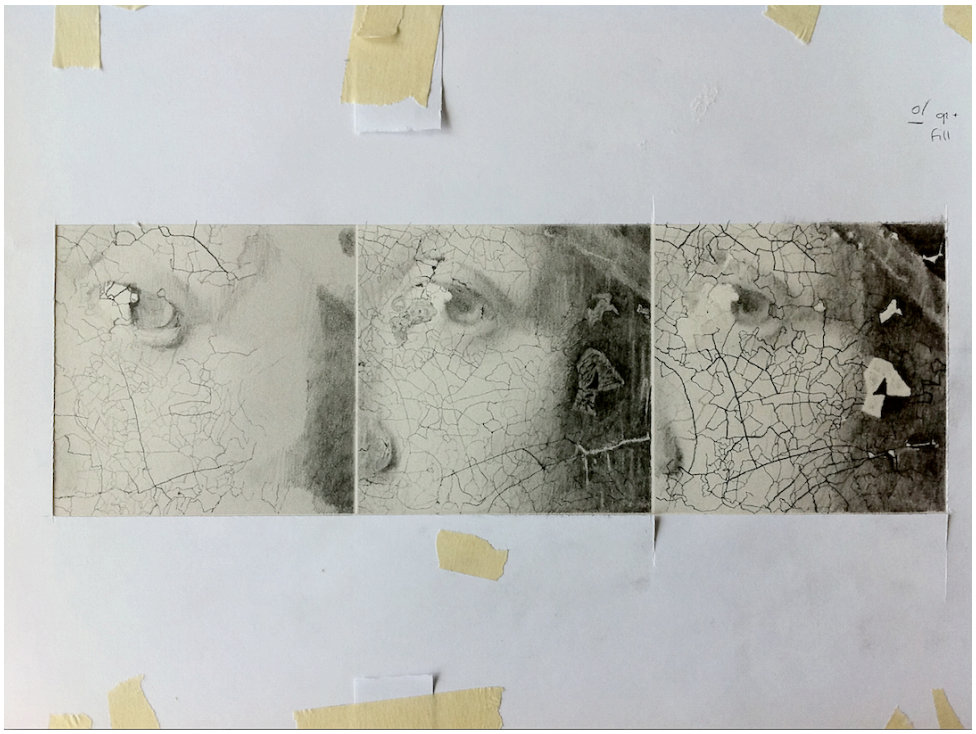

Fig 4.19: Work in progress on 3 stages of restoration work in non-chronological order – *The* Girl *with a Pearl Earring* c. 1665- 1667, 2011.

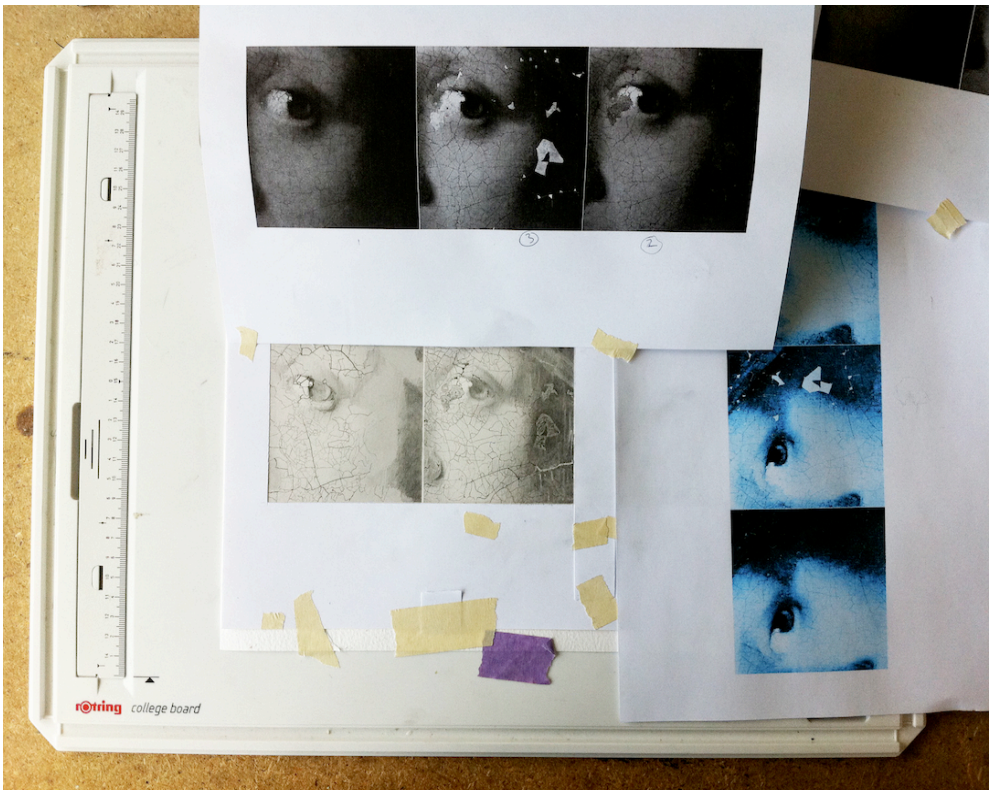

Fig 4.20: Working on the final image of the sequence, which is the first image in the sequence as reproduced in the restoration documentation.

This positioning outside of the process echoed Costaras's *removed* position in her approach to imitative painting as she worked the original Vermeer painting. In our documented conversation (Volume Two, Appendix 6, p.31), when asked about the restorer's application of paint in relation to the original artist, she stated:

> … it meant understanding the layer structure around each loss and imitating it as well as I could to try and achieve both the right colour and opacity/translucency.

In this instance the restorer is seeking to stay outside the problematic issues of the artist's intention, concentrating solely on the process of the paint application and technique. What I observed while producing this second work was the contradictory visibility of the restorer's marks during the distinct phases of the restoration. While intentionally the restorer seeks to be objectively removed from a painting, they still significantly alter the reception and understanding of it by the presence of their actions and traces. The intentional denial of their actions as an indexical mark, by absenting themselves in re-enacting the mark and process of the artist, alters the indexical reading of the original producer. The marks visible in the post-restoration state of the painting are not solely the indexical marks of the original producer, but also the would-be non-indexical marks of the restorer. The added function to this inquiry for me is that I, de facto, depict and represent all of these marks in my drawing. I can be seen to represent two distinct pictorial sources, the first the work of Vermeer, the second the work of the restorers in the one drawing. Through my drawing process, the haptic engagement with the drawing materials, the use of tone, choice of pencils, etc., I create an equalising action to both entities. Viewed in this way my drawing democratises both elements of the work, translating each into a single event through the production of my work. Therefore I am both present in the drawing, as they are all my marks, but equally I wish to absent myself from the drawing, depicting as faithfully as I can the action of others – Vermeer and Costaras. This is similar in intent to the role of the illusionistic restorer. My illusionistic marks point to an absence of the other two producers of the work, the original artist and the restorer. My position in relation to both is one of enacting the work of the latter while making visible the actions on the former.

I am conscious that the emergent model of research allows me to take account of shifts and developments that take place in thee works, as they respond to my research questions (Gray and Malins, 2004, p.72). While the initial focus for this second piece was to sequence the stages of the drawing, what became more important was the visibility of the process of removal and addition that the restorer enacted on the surface of the original painting. As I developed this work, it became noticeable across the three sections of the composition the degree to which the actions of the restorer had altered the painting. With this in mind, I found it important to concentrate on the marks of the restorer in my third response to *The Girl with a Pearl Earring* painting. This line of inquiry also grew from staging the restoration acts carried out on Vermeer's *The Love Letter,*[128] which led to my final drawing, *The restorer's marks 1994 on Vermeer's The Girl with a Pearl Earring c. 1665-67,* which focuses wholly on the visibility and substitutional property of the restorer's marks.

Fig 4.21: Fay, B. (2011) Completed version of 3 stages of restoration work in non-chronological order – *The Girl with a Pearl Earring* c. 1665-1667 [Pencil on Paper, 38 cm x 34.5 cm].

[128] As discussed in Chapter Two Conservation: The difficulties of definition and a space for drawing.

Fig 4.22: This drawing as exhibited in the international group show *Projet Gutenberg* at the Galerie Jeanroch Dard, Paris, 2012.

4.4.3 Drawing Three: The restorer's marks 1994 on Vermeer's *The Girl with a Pearl Earring* c. 1665-67

The third drawing I produced in response to this painting was perhaps the most structured. My approach was incrementally informed and refined through the drawings I developed up to this point, using the same painting.[129] The aim of this piece was to make visible the restorer's mark. To do this I devised a five-stage system to produce the work as laid out in the following table.[130]

[129] My drawing in response to the restoration work on *The Love Letter* in Chapter Three also contributes to establishing this approach.
[130] A full account of this process is given in Volume Two, Appendix 3, pp.14-17, Reflective notes during the production of *The Girl with a Pearl Earring* drawing.

Five stages for the drawn response – *The Girl with a Pearl Earring*	
Stage 1	I trace all the damaged surface area of the painting onto tracing paper on a 1:1 scale.
Stage 2	Graphite is placed on the reverse of the tracing paper, behind the marks that denote the paint loss areas.
Stage 3	I retrace this information onto a new drawing surface.
Stage 4	I identify all the tonal information for the background, using a projected image on top of my outlined drawing.
Stage 5	I identify all the tonal information on the paint loss areas where the figure is. Again I use a projected image on top of my outlined drawing. The finished drawing will present all the restored sections of the painting only.

As described below, and illustrated with contemporaneous documentation of my drawing process, this system brought more clarity to my method of drawing. Critically, in comparison to the first two works developed from the restoration of this painting, I did not have a clear *pictorial* sense as to what the final outcome might be. I was conscious that this system I established operated somewhere between a form of finished drawing and more process-led methods. While the system stipulated how the drawing process would respond to the original painting, it was not explicit as to what the final outcome would be. I admit I was apprehensive as to what the final stage of the drawing could be, as pictorially the drawing could fail even if the conceptual concerns were met.

What follows is a brief account of the action of each of the five stages, which are taken from my contemporaneous notes.

Stage 1: I systematically make traced outlines of all the areas of paint loss revealed during the cleaning of the painting onto tracing paper. These are taken from the condition of the painting post cleaning and prior to the imitative restoration process. The drawing is worked on a 1:1 scale to the original painting.

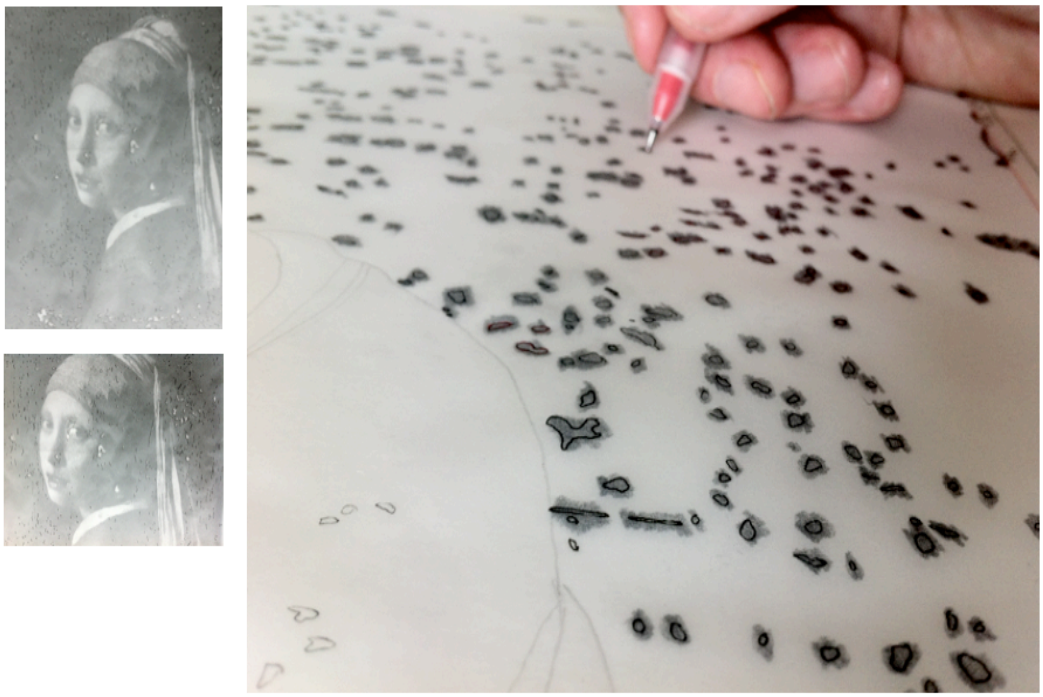

Fig 4.23: Details of Stage 1: The restorer's marks 1994 on Vermeer's *The Girl with a Pearl Earring* c. 1665-67 in progress.

Stage 2: Graphite pencil is rubbed onto the reverse of the tracing paper and the paint loss areas are then transferred onto the surface of the paper. I systematically transfer all areas of paint loss from the tracing paper sheet to the new drawing surface, using a hard pen to accurately map across the paint loss areas. The rubbing of the pencil onto the reverse of the tracing paper keeps this drawing process as haptic and manual as possible, to reflect the similar procedures of the restorer.

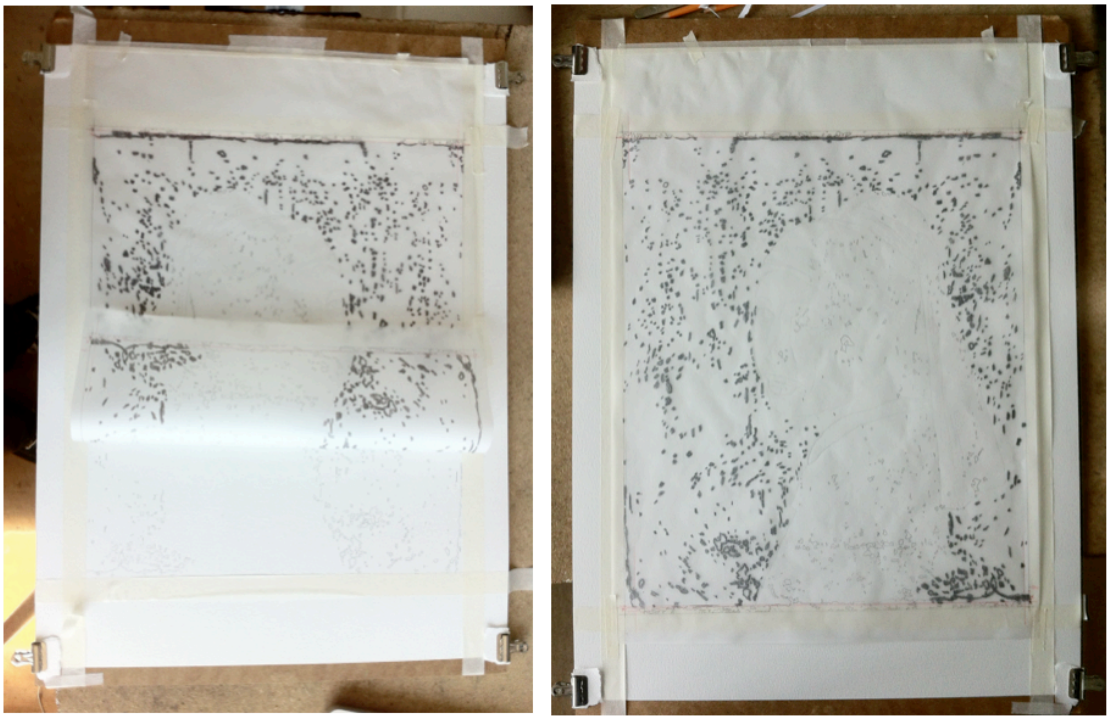

Fig 4.24: Stage 3: Tracing paper inscribed with paint loss sections

Stage 3: I retrace the paint loss areas with a hard pen to transfer all the pencil marks onto the surface of the drawing surface. A high degree of accuracy is required to authentically transfer all areas of paint loss. I am conscious that what I am tracing is a combination of the natural entropic progress of damage to the paint medium, the actions of previous restorers to the paintings, and the consequences of the 1994 treatment itself.

Fig 4.25: Stage 3: Transfer of all areas of damage from the tracing paper sheet to the new drawing surface.

When these areas are transferred onto the new drawing surface there is a hard dark outline around each of the mapped paint loss sections. These outlines have to be removed as they visually interfere with the delicate tonal information I will render within the contours. After they are erased, there is a slight indentation on the drawing surface, due to the strength and weight of the paper

I am using. This material memory of the paper is not the same as the manner in which the additive and subtractive restoration actions affect the original painting. However, I note that there is a corollary present in this relationship.

Fig 4.26: Stage 3: Erasure of the heavy outlines around the transferred marks.

Stage 4: I identify all the tonal areas and values to equate with the restored areas of the painting, for both figure and background. The question at this stage is will there be a large tonal distinction between both? And how will that read in its finished state?

Fig 4.27: Stage 4: Addition of the tonal areas into the background area of the original composition.

I begin by working in the tonal information in the background areas around the figure, the majority of which is a similar dark tone. I work the image upside down as per some restoration techniques to place a distance between the image and myself. A dotted patterning emerges across the paper. I must work within my system, I cannot add elements or alter tonal relationships to *aestheticise* my drawing. This again returns to the issue of trust and fidelity in my process and to the relationship I have with the pre-existing images I am working with.

Fig 4.28: Stage 4: Drawing in progress. All areas of paint loss given tonal information taken from the restored painting for the background only, the area with the figure is still to be completed.

Stage 5: Through my desk research and documented conversation with Nicola Costaras, I am aware that for illusionistic purposes the restored areas on the original painting were incised with cracks. If I am to be true to my process I must enact this same procedure to my drawing. The cracked patina will be added after the tonal areas and figure work is completed. This scoring into the surface of the paper, and my drawing over the tonal values already drawn suggests different timelines. These readings include the chronological time of the image's production, the subsequent time since this act, the entropic action of time on the materials of the work, and the anachronic illusionistic representation of time.

Fig 4.29: Left: Original image projected over my drawing to accurately give tonal information. Right: Working the tonal information in directly.

I use digital projection to establish an accurate range of tonal values, in conjunction with my printed documentation of the painting. I then draw the restored paint loss areas within the figure. By re-projecting a high-resolution image of the restored painting, I incise and redraw the craquelere patterning onto my drawing. This work is finished by manually checking each area without the projection.

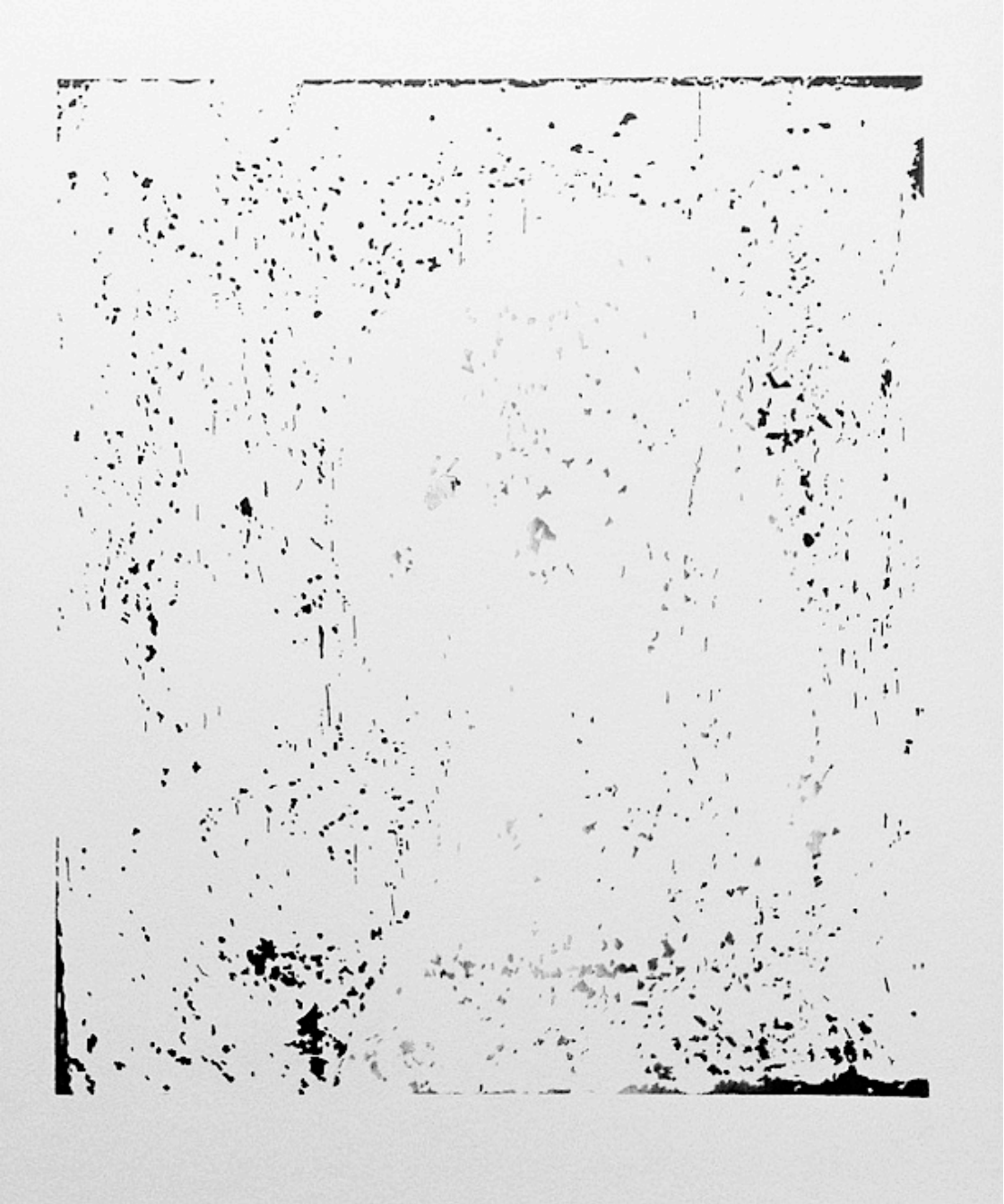

Fig 4.30: The completed drawing presenting all the restored sections of the painting.

In analysing my drawing *The restorer's marks 1994 on Vermeer's The Girl with a Pearl Earring c.1665-67* through my evaluative criteria (Chapter One) a number of questions emerge as to what is depicted and to whom my marks refer. What my drawing omits is the work of Vermeer, even though the titling and basic visual composition and format suggest a relationship to Vermeer. Tautologically all the marks made on the surface of the paper are mine,

however what they refer to is the work conducted by the restorer, and only by proxy to Vermeer. My drawing is produced and presented to the exact scale of the original image, establishing a visual equivalence, but what I depict is not from the original painting. The marks I have drawn are not those by Vermeer, they are solely the work of the restorer. The bare sections of the paper stand in for Vermeer's image and, in lieu of that painted image, propose a context for the marks as placed onto the surface of the paper. When viewing the restored painting the marks by the restorer I depict in my drawing are not apparent, as they are materially and illusionistically subsumed into the context of the picture surface. My drawn marks then refer to the marks that the restorer for the most part wishes to remain invisible.

This third drawing acutely highlights the tensions of indexicality in working with restoration as a source. Implicit in this issue is Grisewood's (2012, n.p.) question I noted earlier, 'to whom does the trace belong?' My drawn marks attempt to reveal the traces of the restorer's marks, which in turn seek to move away from being marks themselves. Through their illusionistic properties they move toward becoming a trace that seeks to hide itself. My reiteration of the restored marks are a further distancing from the original source (Vermeer) as my marks are derived from those of Costaras. If a trace seeks to remain hidden and is embedded in the context of the original visual vocabulary, then de facto the trace is subsumed. Costaras's imitative actions are embedded in the temporal container of the original status, even though they ontologically disrupt the chronological reading of the work. My drawing, in responding to Costaras's restoration work, cannot function either physically or temporally in the same manner. I do not work on the primary material – the painting itself. However, I do imply its presence and in so doing suggest a relationship that reveals the double action of the restorer. By double, I suggest their imitative marks seek to echo those of the original artist. My marks, derived from the restorer's marks, are wholly visible but equally contain an ambiguity: they read as if they were the marks of the original producer – Vermeer. In aiming to objectively record the activity of one stage (the restorer's intervention) I also depict what may have been visually and materially present at the idealised time of the original production. This results in the indexicality of the restorer's actions being doubly

forfeit. With these dynamics in play and reflecting on the production of my three drawings, I conclude this chapter by evaluating what has been established by the production of this work.

4.5 Conclusion

I began this chapter by stating that the central consideration in my thesis is a comparative analysis of the action of the artist and the restorer. In this chapter I presented some of the complexities and properties of the physical marks and traces left by both artist and restorer. I designated the function of the restored mark as a substitutional activity. I questioned the designation of a restored mark to an indexical mark and proposed its movement from mark to trace to invisible trace. I then applied this thinking to the production of three drawings based on the restoration of the painting *The Girl with a Pearl Earring,* and used my evaluative criteria to observe their relative responses to key questions in my research.

To capture a sense of what has now been established,[131] I divide my observations into three areas: the substitutional mark of the restorer, the indexical consequences of the mark and trace, and the democratisation of the drawn marks. The emphasis I place in this conclusion is on the implications my practice and research holds for drawing, in the light of restoration theories and procedures.

Firstly, in evaluating the substitutional mark of the restorer, as I developed my three drawings I became aware that my own use of mark and trace were also substitutional entities themselves. In making my drawing to the exact scale of the original painting I suggest a substitutional relationship to the original painting. Even though, as in the case of the third drawing, the image itself is not actually depicted, it is however represented. The drawing that directly uses a painting as its source contains an indexical absence with the original work itself, akin to Didi-Huberman's (2005, pp. 228-230) designation of the properties of the fragment. We receive and perceive a depiction of the other original work

[131] Using my Evaluative Criteria tables from Chapter One.

and view it as a form of re-presentation of this work. Building on the designation of the substitutional artwork I propose that the drawn response, to a lesser degree, stands in for the original artwork it refers to. The drawing does so without the claim of it being an element in a direct chronological sequence pointing to a lost original. The drawing acts as the belated authorial/performance (Nagel and Wood, 2010), while being substitutional to the material and tangible properties of the original work. In this reading my drawings can be viewed as forms that *stand in* for that which has gone before. In so doing they *represent* the original painting, and equally accentuate its absence. The drawings denote this absence, as they are material translations from one mode of production – canvas, wood, oil paint, colour – to another – graphite, paper and tone. They are, however, related to the original, as they are also singular material objects that exist outside, and stand apart to, the material integrity of the original painting. They enter into Bourriaud's networks (2005) of discourse that surround the status of the original. My drawings are then signifiers of a conversation with the original work, one that can bring our attention to ideas of temporal succession and interpretative status.

Secondly, in considering the indexical consequences of the mark and trace I establish a flow of movement for the restored mark, moving from mark to trace to invisible trace. This shift is one that differs from the more directly causal indexical properties associated with drawing. Krčma (2010, n.p.) observes the long reach of this indexical relationship:

> …at least since the invention of the printing presses, the idea of the authentic corporeal trace has remained important to the phenomenological encounter with drawing.

Implicit in this understanding of drawing is the privileging of a visible embodied mark, a mark that leaves a trace. However, during the production of my three drawings I became acutely aware of a third embodiment in responding to an existing work. That was my embodying of the trace of Vermeer, which fluctuated and ultimately lessened across each drawing. My first drawing depicted most of the image of *The Girl with the Pearl Earring.* However, this image did not solely depict the marks of Vermeer. I was drawing from an x-radiographic reproduction

that mediated the original image into a single liminal image depicting a range of temporal narratives and material histories. My sense of embodying Vermeer's marks were of a tertiary nature, with the original marks already removed by several processes of diagnostic imaging and reproduction. Similarly, in my second drawing I worked with one detail of the painting and drew it three times within my pictorial framing. In each small section of the drawing I placed my emphasis on the relative actions of the restorer and the progression of entropic damage. Vermeer's original work was placed in a secondary position to the restorative processes being enacted to the surface of the painting. By the time I had reached my third drawing Vermeer's work had been removed completely from the final outcome.[132] Instead, what I depicted was the mimetically restored areas carried out by Costaras.

Before I began these three works I considered that my depiction of Vermeer's work would be central to any evaluation of the relative merits of the works. What in fact became of greater importance were the marks and traces of the restorer. My drawings embodied and made visible their subjugated and concealed actions against the backdrop of a Vermeer painting, the presence of which receded across the three works. In responding with my own marks and traces the direct relationship now established is with the marks and traces of a restorer and their use of diagnostic imaging in determining their decision- making.

Thirdly, the idea of the democratisation of a drawn mark is one that emerged during these works. When I approach drawing a pre-existing painting, there are the marks of the original artist, and also perhaps the presence of marks caused by entropy, marks produced by damage, marks intentionally made to damage a painting, and stages of treatments enacted by a restorer to the surface of the painting. Each one of these phenomena has a separate and distinct history, formed through natural material processes over long periods of time or through instantaneous intentional actions. Ontologically their origins and motivations are distinct. The only common denominator for these separate entities is they can exist within the original painting itself. Yet, when it comes to describing them

[132] As my visual documentation shows, during the early stages of the production of this drawing it was necessary to work with reproductions of the entire painting.

they each appear as singular graphic phenomena and as equal occurrences to be depicted. In my documented conversation with Kate Davis (Volume 2, Appendix 9, pp. 64-65), when we discussed the implications of a slow photorealist approach to drawing she observed that the drawing process:

> … sort of democratised everything, in that to draw a hole or a tear in a photorealist way I needed just to think about it in terms of a tone in relation to another tone or a shape in relation to another shape. And so in a way the pencil enabled me to, not represent it without prejudice, but it kind of evened everything into the same …

In the drawings I produced in this chapter I also observe this property. For example, it may take me as long to depict an original intact feature from a Vermeer painting as it does to depict an instant where a piece of paint was removed from the surface of a painting by a restorer. The nature and relative timescales of each action are subsumed into the dynamics and terms of the drawing process itself. I note too that my drawing exists within a singular time frame (albeit weeks, months, etc.) and while my own materials are subject to degenerative entropic processes, the manner in which I depict various phenomena is in a sense temporally equalised through my drawing process. In responding to Davis's observation on the democratising properties of this form of representational drawing, I note that the corollary of the immediate action is the time that it then takes to transcribe and depict that split second moment. The time needed to render this instantaneous moment can be so exaggerated in its production and description in drawing that it prompts different readings. What the democratising nature of representational drawing offers diverse temporal events is the capacity to contain a range of chronological and anachronistic actions within an anachronic and a-temporal context.

In the following concluding chapter, I provide an evaluation and summation of the work in this study. To lead this summation I discuss my final drawing sequences, which use two strategies of production. Each strategy emphasises many of the temporal problems in representing states of transience that emerged in the preceding chapters. In so doing, they provide a platform for an overall consideration of what this research achieves.

Chapter Five: Evaluations and Conclusions

Fig 5.1: Drawing in progress *Vermeer The Guitar Player c.1670-1672 with microscopic yellow paint cross-section*, Pencil on paper, 2013/14

5.1 Introduction

In coming to the final chapter of this comparative analysis of drawing and conservation, I wish to foreground this concluding discourse through my practice.[133] The issue of comparative temporalities of drawing and conservation has been at the heart of this research. From the early questions prompted by the Fantin-Latour restoration at the conservation department in The Hugh Lane Gallery, the issue to what time does a restored painting and a drawing belong? has been a constant concern. My research proposes their status as being anachronic, containing multi-temporal states. The concern for my practice

[133] This is a departure in format from my ordering of theory and practice in earlier chapters. The process of researching conservation and restoration theory in the earlier stages of this study is reflected in the previous ordering as I was discovering much theoretical discourse for the first time My responses through practice came afterwards. The trajectory of this research has resulted in the reading that took place now being more embedded in the practice, and leading with my drawings is indicative of this transition.

throughout this study is how can this be best represented? How can drawing, as a still image, depict and represent duration and transience? The drawings I discuss in this chapter are the summation of my responses to this questioning as they accumulatively developed throughout the preceding chapters. The momentum of my research has brought me to the stage where my practice now leads to producing research conclusions. In my methodology chapter I cited Wenger (1998, p.48), who states that theory and practice are not distinctions in terms of knowledge but can be seen as 'distinctions between enterprises'. In this instance I conclude my thesis, using the enterprise of practice.

As stated, the two strategies I employ in this chapter reflect on a larger research question– for comparative depictions of states of transience, to what time does a drawing and a conservation act belong? In Chapter Two I used strategies of re-enactment from stages of the restoration of *The Love Letter* to represent transience. Chapter Three used the staging of the infrared documentation process to structure my process of drawing the infrared sections of *Girl with the Red Hat*. In the previous chapter I examined the comparative properties of the mark and trace in drawing and restoration. I discussed how the restored mark is seen as an anachronic substitutional entity, and how the same restored mark also exists as an invisible indexical trace. As the three drawings responded to the painting *The Girl with a Pearl Earring*, I observed a shift in how I could best depict and represent states of change during and after the restoration treatment.

In evaluating these preceding models of temporal depiction and representation, I develop two drawing strategies that represent an accumulation of what has been achieved to date. I divide my drawings into two categories, firstly, the overlaid image and, secondly, the lateral sequence. Both categories present distinct temporal understandings as they respond to different restoration methods. I evaluate their relative merits in attempting to privilege a reading of simultaneous temporalities and duration. The evaluation of these strategies informs my overall conclusion.

In the chapter's final section, I provide a full evaluation of what has been achieved in this research and how it makes an original contribution to drawing research. In acknowledging the material produced here, my overall contention is that both drawing and restoration share an anachronic status, and while there are many distinctions, this temporal designation is a significant shared condition. This follows a consideration of drawing's response to conservation in the previous chapters by identifying, definitions and enactment (Chapter Two), intentionality and objectivity (Chapter Three), the substitutional mark (Chapter Four) and in this chapter the temporal formats of drawing as areas for examination. In concluding this study I suggest new directions for my practice and research that are informed by this work.

5.2 Two models of drawing – the lateral sequence and the overlaid image

In writing on Tacita Dean's representations of time in her blackboard drawings[134] Newman identifies two distinct operations. He notes (2013, pp.5-6) how Dean's method distinguishes representations of temporality with:

> [One] … laterally from board to board, and [Two] in depth through the layering of the marks and their erasures. The lateral dimension relates to sequence… while the layering suggests the temporality of emergence into presence and withdrawal into concealment.

Both approaches have parallels with my drawing strategies as they emerged during this research. There is a tension in my practice between representing the transience of an image through fixed points in a sequence, and through the overworking palimpsestic method of hidden and perceptible layering.

Having completed the three drawings based on Vermeer's *The Girl with a Pearl Earring*[135] I found myself uncertain as how best to progress new works. I noted the change in these drawings from the earlier single-image depiction, via a

[134] Here I refer to Dean, T. (2012) *Fatigues* [Chalk on blackboard, 230 cm x 1110 cm; 230 cm x 557 cm; 230 cm x 744 cm; 230 cm x 1110 cm; 230 cm x 557 cm; 230 cm x 615 cm] and Dean, T. (1997) *The Roaring Forties: Seven Boards in Seven Days* [Chalk on 14 blackboards, each 243 cm x 243 cm] Collection of Tate: London.

[135] See Chapter Four, Temporal Traces: the marks of the artist and the traces of the conservator.

three-part sequence, to the revealing of the restorer's marks. Having evaluated what was achieved by the mark through this work[136] there seemed to be no single direction in applying a similar approach to establish a temporal reading of duration. The palimpsestic process of my earlier *The Love Letter* drawing[137] used an additive and subtractive drawing method and the third drawing from *The Girl with a Pearl Earring* work suggested the potential to pursue the act of removing and revealing. With this combination providing a loose framework, I somewhat intuitively started a new drawing. The source was taken from a small pentimenti area of *View of Delft,*[138] first observed in the restoration of 1956 and fully analysed during the 1994 treatment.[139]

This section features the pentimento of an unfinished cloaked man (see Fig 5.2, right). This was over-painted by Vermeer in his final version of the painting, and by restorers in subsequent treatments.[140] What interested me in this subject was that through the entopic interaction of paint materials over time, the image persisted and revealed itself at different stages during the painting's durational existence.

136 The substitutional mark of the restorer, the indexical consequences of the mark and trace, and the democratisation of the drawn marks.
137 See Chapter Two, Conservation: The difficulties of definition and a space for drawing.
138 Vermeer, J. (c.1660-61) *View of Delft* [Oil on Canvas, 98.5 cm x 117.5 cm]. The Mauritshuis, The Hague.
139 This 1994 restoration, as previously stated, was commissioned by The Mauritshuis and principally carried out by Wadum and Costaras.
140 See Wadum, 1995, pp.32-34.

Fig 5.2: Left: *View of Delft* entire painting. Right: Detail of the pentimento male figure in the foreground to the right of the two female figures as documented in the 1994 restoration.

In his context, I considered the figure to be an anachronic element within the painting. That is to say, the decision to remove the figure was made at the time of production, and through overpainting was considered as permanently concealed. However, the image remained and intermittently revealed itself. This figure can be read as a feature that existed briefly at the initial production of the painting, and under an anachronic designation (Nagel and Wood, 2010) it materially and temporally *repeats* itself, and *comes late* to the painting. The repeated overpainting of the pentimenti figure (by Vermeer and subsequent restorers) resulted in this area becoming a palimpsest, with numerous concealments intended to visually mask this feature. This palimpsestic action suggested how I could approach the drawing process where the figure could be drawn, erased and redrawn. My motivation being an allusion to the additive and subtractive methods that were used by Vermeer's initial overpainting, and during the subsequent illusionistic restoration treatments.

To begin this drawing I sourced the infrared image of this section and scaled it to a 1:1 ratio with the painting. The infrared provided strong tonal monochromatic information and a clear composition to work from.

Fig 5.3: Left: Tonal studies and early trials at erasing the figure. Right: Working on the actual drawing, early additive stage.

In comparison to the earlier *The Girl with a Pearl Earring* and *The Love Letter* drawings there was a higher degree of delicacy required to produce this work. Unlike the pictorial elements in these previous paintings, which were clearly and intentionally visible, this pictorial element was originally concealed. As a feint visual presence, the figure hovered between being an invisible mark and a visible trace, the drawn marks I used had to respond accordingly.

In researching the conservation documentation I found there were three acknowledged overpaintings of this area (Wadum, 1995 pp.31-33). To create a clear relationship with these restorations I decided to also erase, conceal and redraw the figure three times. On starting this work, I was aware I would have to erase some of the sections I was drawing. After each of these erasures a feint imprint of the man remained on the surface, which materially allowed for each successive redrawing to accurately reiterate the figure. These three over-drawings increased both the production time of the piece and my concentration in depicting this section of the painting.

As I built up the tonal values and worked on the subsequent erasures, I was undecided as to how this drawing could be completed. My *projective* (Hoptman, 2002, p.12) drawing model had two viable outcomes. The first could depict the figure in its liminal restored status. The second could erase it and draw over the area without the figure, similar to the restoration decisions enacted on the painting. Both options were equally valid. Visually, if I erased the figure it would leave a slightly disturbed surface through the act of removal to signify an absence and concealment. Alternately, redrawing the figure after the model of concealment and erasure might accentuate a *becoming* status (Bryson, 2003, p.150) for the figure and by extension my drawing. In considering both propositions I decided on the latter, to concentrate attention on the re-presentation of the anachronic figure. On completion, the drawing presented the cloaked figure in sharp contrast to its concealed status in the restored condition of the painting.

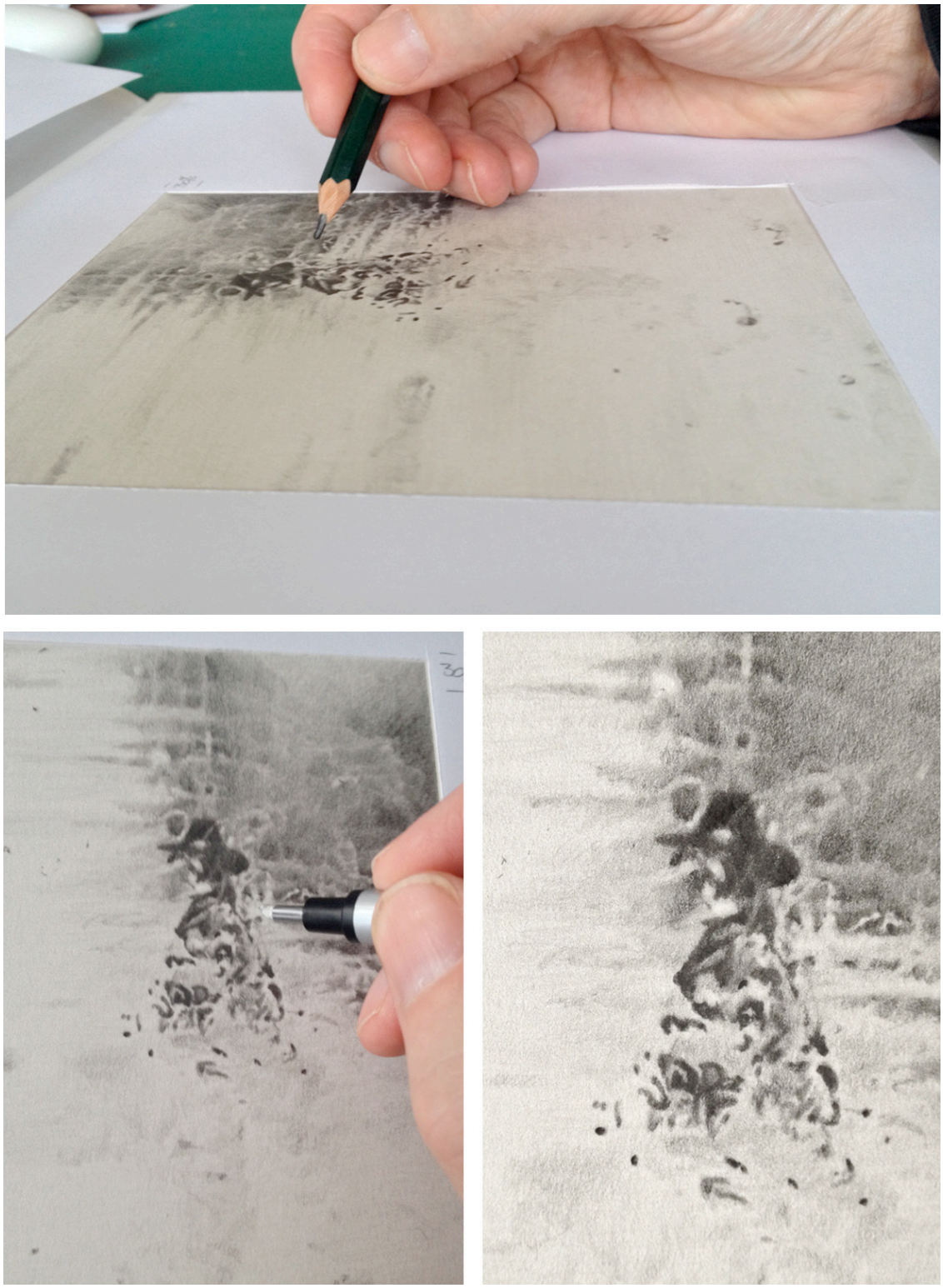

Fig 5.4: Top: Addition of tonal information in background area, first figure drawing. Left: Erasure of the tonal areas in the figure, first drawing. Right: Second layered drawing of the figure in progress.

Fig 5.5: Fay, B. Completed stage of *Vermeer Pentimento figure View of Delft c. 1660-61, three erasures* [Pencil on paper, 28 cm x 21 cm], 2013 /14.

In assessing this drawing through my evaluative criteria[141] I observed that it had not succeeded in its own terms. Rather, I understood it as a transitional work that suggested two distinct drawing strategies to pursue. [142] This piece fundamentally lacked a form of sequencing that worked outside of its own *internal* palimpsestic layering. The form of overlaying I used did not, as previously stated by Newman (2013, p.5-6), suggest a ' … temporality of emergence into presence'. Rather, the drawing fixed the final arrested state of the painting that the infrared image depicted. While the drawing was materially composed of layered sequences, the palimpsestic process was not legible in the drawing's final state. The image of the man is a liminal entity. A semi-

[141] See Chapter One, Methodology, Evaluative Criteria tables 1 and 2.
[142] While noting this, I recognised that certain qualities had worked under my criteria. The drawing process used a palimpsestic method of working, and alluded to the stages enacted by three agents, the entropic progress of the paint materials, the concealment by the original artist, and the subsequent overpainting by restorers. Through the three reiterations of the figure being erased and drawn over, the final stage held a clear mimetic relationship to the infrared image through scale, tonal values and composition. The horizontal format of the paper suggested a landscape reading, and given that the *View of Delft* was only one of two landscape/cityscape works by Vermeer, this format was appropriate.

present figure revealed only through diagnostic imaging, deteriorating paint materials, then concealed by overpainting. However, this drawing did not allow for its layered production to be foregrounded as the central reading. If, as Krauss (2000a, p.24) suggests, the palimpsest '… simply implies residue' then my depiction of this residual element in the painting using a palimpsestic process had not worked. My overdrawing was sequenced in a vertical chronological order, with each layer completely concealing the previous one, problematically reading as a single fixed image. It is singular because the sequence overlaps each other directly. By virtue of this successive vertical layering a more expansive reading of sequencing is obstructed.

In evaluating this drawing, I identified two forms of sequencing I considered would better represent states of transience. Firstly, the method of explicitly layering or overlapping compositional elements within a single drawing, and secondly, the deliberate non-chronological sequencing of a series staged across separate drawings.[143] Each, I noted, had the potential to provide for a less fixed and spatialised reading of temporality than this drawing had evidenced. My identification of these two formats provided the impetus for the final four drawings I evaluate in this chapter.[144]

[143] See the following tables, Table 1. The overlaid image and Table 2.The lateral sequence.
[144] For clarity I have placed these drawing strategies in separate tables. However, due to the comparative lengths of their production some of these drawings were produced simultaneously.

Table 1. The overlaid image
One *Vermeer A Young Woman Seated at a Virginal c.1670-1675 with blue yellow paint cross-section* [Pencil on paper, 29.7 cm x 21 cm] 2013/14.
Two *Vermeer The Guitar Player c.1670-1672 with microscopic yellow paint cross-section* [Pencil on paper, 29.7 cm x 21 cm] 2013/14.

Table 2. The lateral sequence
One *Vermeer Diana and her Companions c.1653-1656, 3-part cloud drawing sequence in non-chronological order* [Pencil on paper 3 cm x 50 cm x 65 cm] 2013.
Two *Eleven-part sequence of Infrareds from Vermeer's Young Woman with a Water Pitcher c.1662-65 in non-chronological order* [Drypoint on paper, 11 cm x 40 cm x 45 cm] 2012/13.

5.2.1 The overlaid image

In describing my working method for the drawings produced in Table 1. The overlaid image, I chose two paintings that had recently undergone microscopic conservation examination, *A Young Woman Seated at a Virginal* and *The Guitar Player* (Fig 5.6).[145] Having previously considered the interpretative dynamics at play when a conservator determines treatments for a painting based on scientific analysis,[146] I noticed a similar reliance on information obtained from microscopic pigment examination in these paintings.

[145] Both these paintings were shown in The National Gallery's exhibition *Vermeer and Music: The Art of Love and Leisure*, with a body of recent conservation research published online.
[146] See Chapter Three, Intentionality: the original artist, the conservator and the artist.

Fig 5.6: Left: *A Young Woman Seated at a Virginal* and Right: *The Guitar Player*[147]

The interplay of macro and micro data stresses the role that scale plays, via scientific conservation analysis, in determining epistemic claims for the *authentic* condition and temporal status of a painting. This led me to consider how might a use of differing scale influence my drawing process? And fundamentally, will that elicit a different temporal reading?

In developing my approach to these drawings I was aware of Muñoz Viñas's (2002, p.27) claim that a basic task for scientific conservation is to establish '… how the restored object should be, by determining precisely how it was at a given moment'. He crucially acknowledges the problems associated with this deterministic material methodology in locating this *given moment*. Regardless of what may be established through a scientific conservation process, when advanced as an assumption for scientific restoration, the claim for an earlier temporal state as *the* authentic state is questionable. Again, Muñoz Viñas (ibid) argues there is:

[147] Left: Vermeer, J. (c.1670-75) A Young Woman seated at a Virginal [Oil on Canvas, 25.2 cm x 20 cm] Private Collection: New York. Right: Vermeer, J. (c.1670-72) The Guitar Player [Oil on Canvas, 53 cm x 46.3 cm] Collection of Kenwood House: London.

> … no scientific, objective reason to substitute a presumed, preferred past state of an object for the present one (which is necessarily, undoubtedly authentic) [Author's original brackets] exists. Scientific processes may be used when scientific information is required, but the main decisions and criteria will always be the product of subjective will.

Conscious of these statements, I intended my drawings to respond to this imbalance of decision making, where the surface of a painting may be wholly altered based on analytical decisions determined from the smallest constituent elements of that painting. In this regard Didi-Huberman's (2005, pp.256-272) dismissal of the epistemic value of a detailed analysis of a painting that is then correlated to provide a greater understanding of the whole is relevant.[148] Rather than a causal and complementary relationship between diagnostic microanalysis sympathetically informing the nature of a conservation treatment, I envisioned my drawings as interpretatively reversing this assumption. What occurred to me was that the comparative scales could be represented somewhat *antagonistically* through drawing. Where the microscopic scale used for analysis, based outside what is normally visible in our standard viewing of a painting, would conceal sections of the painting, which are visible to us. From current research material (*Vermeer and technique*, 2013, n.p.) I sourced microscopic imagery from both paintings[149] and chose to draw them, greatly enlarged, entirely concealing the areas of the painting from where they were removed.

With scale now central to my thinking I accepted the need to alter the relationship of my drawing to the original painting. I chose to break the comparative ontology I previously used by reducing the scale in both these drawings. This decision was more difficult to make than I first thought, as so much of my work is based on a 1:1 ratio (drawing to painting). However, for the purposes of these drawings it was necessary to alter this relationship. To exaggerate the discrepancy in size, I reduced both drawings to one-third of the

[148] See Chapter Three for my full discussion on this subject, using the painting *Girl with a Red Hat* as a source for my drawing.
[149] *A Young Woman Seated at a Virginal* and *The Guitar Player.*

painting's dimensions. The consequence for the scale of the paint cross-section is that it is now greatly enhanced.[150]

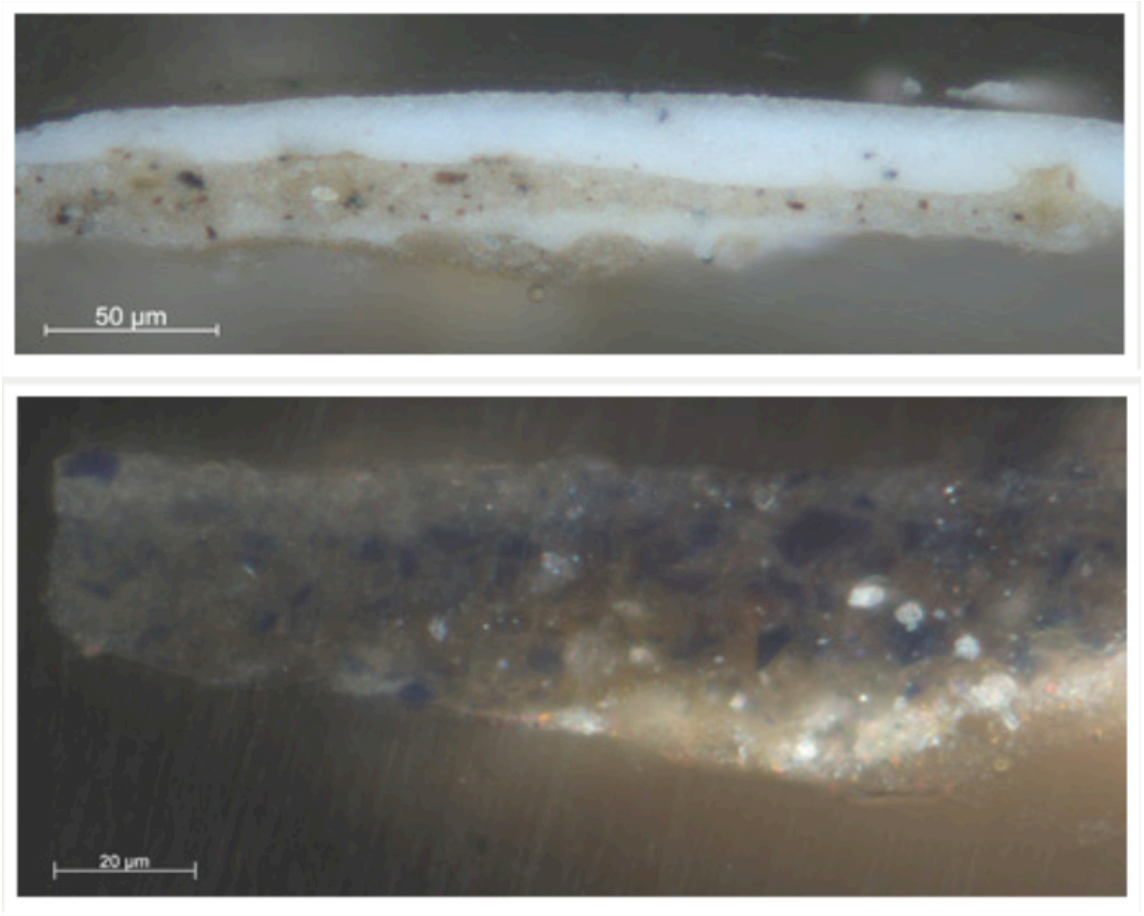

Fig 5.7: Top: A cross-section of white paint taken from the cuff on the right-hand sleeve at the left edge of the painting *The Guitar Player*. Bottom: A cross-section of deteriorated blue paint from *A Young Woman seated at a Virginal,* taken from the blue chair in the bottom right of the composition.

[150] The dimensions of the painting *A Young Woman seated at a Virginal* are 53 cm x 46.3 cm. My drawing is based on one-third of that scale, measuring 17.7 cm x 15.4 cm.

Fig 5.8: Scaled version of the composite image placed on the drawing surface.

Concentrating on scale prompted further changes in the order of my process. When starting the first drawing using *A Young Woman seated at a Virginal* I observed the need to reflect the clear distinction between both pictorial components. Each element, Vermeer's painting and the diagnostic cross-section, needed to be rendered clearly with their own distinct visual characteristics, chiefly the haptic and textural qualities of the aged painting in contrast to the *detached* surface of the microscopic image. To ensure this distinction and accuracy of scale, I produced a composite image in Photoshop with both compositional elements overlaid correctly and reduced the chromatic information to greyscale (See Fig 5.8). What was noticeable from the composite image was the pronounced contrast in both areas (painting and cross-section), which was emphasised by the craquelere patterning and texture on the painting's surface. In my previous drawing using restoration stages from *The*

Love Letter,[151] I noticed that my drawn lines of the craquelere, when removed, left an incised line on the surface of the paper. This prompted me to incise the craquelere patterning into the surface of the paper on these drawings as my first action. This called to mind similar restoration techniques used by Costaras and Verslype in their work on Vermeer's paintings.[152] I was aware of the temporal shift this represented as evidently craquelere emerges after the production of a painting rather than being an a priori entity.

Fig 5.9: Left: Photoshop printout used to inscribe craquelere onto the drawing surface. Right: Incised marks on the drawing.

With this drawing I noted the non-chronological action in depicting the original painting became central to the process. This *a priori* ordering demonstrates a distinction to my recent working methods. Previously, I would either depict one state (the craquelere patterning, see Fig 2.1), follow a chronological palimpsestic layering sequence (*The Love Letter* drawing) or draw separate stages in a non-chronological sequence (*Three stages restoration The Girl with a Pearl Earring* drawing). However this work, depicting two images within one compositional frame, began with a non-chronological a priori action (incising the craquelere). To ensure accuracy in inscribing the craquelere I placed my

[151] See Chapter Three, Conservation: the difficulties of definition and a space for drawing.
[152] See Volume Two, Appendices 6, p.30 and 7, p. 39.

Photoshop printout over the drawing surface, and with a hard-point pen heavily traced the lines to score the paper beneath.

Starting with the larger image of the painting I began to depict both elements, covering one while working the other, alternately moving between each element to maintain the emerging visual relationship.

Fig 5.10: Detail of drawing in progress, showing both pictorial elements being worked on simultaneously.

Fig 5.11: Completed version of *Vermeer A Young Woman seated at a Virginal c.1670-1675 with blue yellow paint cross-section* [Pencil on paper, 29.7 cm x 21 cm] 2013/14.

I followed the same basic procedure with the next drawing using *The Guitar Player*. In this piece I used a microscopic image from an area of the painting that, when placed over the painted area, sharply disrupted the original

composition.[153] The horizontal band, where I drew the paint cross-section, was narrower than in the earlier drawing and runs edge to edge across the picture surface. This creates a sense of the band working in greater contrast to the depiction of the painting than in the previous drawing (Fig 5.11). With the preceding drawing the cross-section element was located in the bottom third, compositionally less dynamic than in the latter. Again, the scale of my drawing was reduced to one-third of the painting[154] and I scored the craquelere lines into the surface of the paper before starting the depiction of the painting and paint cross-section.

This painting contains more tonal information than the previous work and needed more drawing time to accurately depict these values. Some of the information where the craquelere were present was obscured, due to the dark tonal sections in the reproductions I worked from. The paint cross-section element also displayed a small measurement. I chose to include this information in the work, to make more explicit the cross-section's epistemic diagnostic origin (See Fig 5.13).

153 The cross-section is taken from the cuff on the figure's right-hand sleeve at the left edge of the painting.
154 The original painting measured 53 cm x 46.3 cm. My drawing at one-third of this size measures 17.7 cm x 15.4 cm.

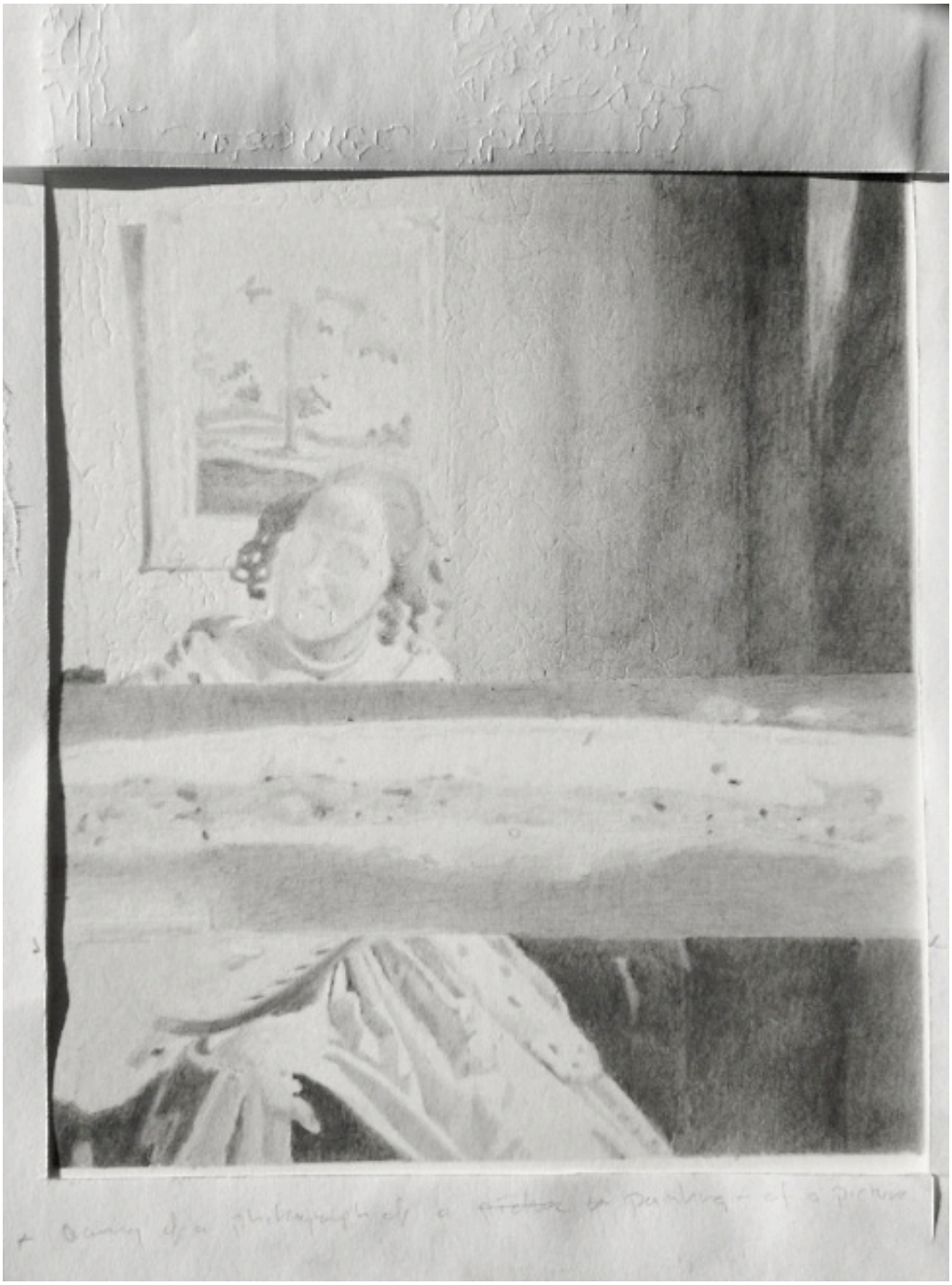

Fig 5.12: Drawing in progress. The folded sheet of paper at the top of the drawing shows in part the imprint (in reverse) of the craquelere patterning used to incise the drawing surface.

Fig 5.13: Detail of drawing in progress showing the section with measurement data (bottom left of image) and the incised craquelere patterning on the surface of the paper.

Fig 5.14: Completed version *Vermeer The Guitar Player c.1670-1672 with microscopic yellow paint cross-section* [Pencil on paper, 29.7 cm x 21 cm] 2013/14.

Using my Evaluative Criteria Table 2[155] I assess what temporal status might these overlaid drawings present. My alteration in scale, breaking from the dimensions of the original painting, proposes an increased autonomy for the drawing. The ontological equivalence suggested in a 1:1 ratio with the original painting is disrupted, and an increased attention is brought to the drawing as a singular entity.[156] The relationship to the painting is now imbalanced, as the drawing is restated as an ontological entity, located outside of its direct relationship to the original source. While the drawings allude to a history external to their own production, through the depiction of the pre-existing work, the relationship is *narrower* than that of a 1:1 representation. Similarly, the denial of using the dimensions of the painting for my drawing breaks the substitutional reading that has been present in my other works to date.[157] I further noticed that the equivalence of gesture and movement between my drawing and the original artist was also affected by this reduction in scale.[158]

With both painting and cross-section placed within the single composition, there are multiple temporalities referenced by the drawing including: the time of the original painting, the time since the original production, the time of the material examination and the time of the drawing itself. In addition to these temporal registers, I was aware of my time between depicting both pictorial elements.[159] By this I mean there is the presence of what Krčma (2010, n.p.) refers to as a 'temporal gap between each mark'. I understand this as the time of decision *between* drawing each compositional element. My earlier drawings, where a singular image or sequence is present, allow for a greater continuity in depicting the sources I was representing. These two separate compositional elements required distinct descriptions and different movements of my hand while drawing. I had to pause and alter my approach to respond to the different *visual*

[155] See Chapter One, Methodology (What are the temporal properties of the specific drawing methods and processes used?).
[156] Molloy, in my document conversation Volume Two, Appendix 10, p.72, notes that he kept a ratio between his drawings and the original Vermeer paintings, rather than working them on a 1:1 scale.
[157] See Chapter Four and my account of the three drawings responding to *The Girl with a Pearl Earring*.
[158] This also applied to previous drawings where I re-enacted the actions of the restorer and my marks were also analogous to their actions on a 1:1 ratio.
[159] This resonated with Davis's observation on the democratisation of the drawn mark describing different phenomena. See Chapter Four, section 4.5.

lexicon employed in each area. I considered this to be a break in continuity for my drawing process, a hesitancy caused by the demands of accurately depicting two individual sources within the one composition. This suggested a similarity to the marks of the restorer working on the surface of other marks (by the original producer), and making accumulative decisions of how to respond. In the case of my drawing I had obviously produced both areas, however the differing qualities of the two elements created a new tension.

A supplementary issue arose in distinguishing both pictorial elements: how faithful should I remain to mimetically describing each section? Or, do I overstate/underplay their relationship on some form of aesthetic grounds? I was conscious that this was an emergent response to the drawings, one that is distinct from the process of the restorer. Arguably, the restorer must work as part of an inter-subjective team (as both Verslype and Costaras verified), enacting an agreed treatment to the areas of the painting in need of restoration. If decided, they will illusionistically treat the damaged area of a painting to have a legible unified reading. However, as Walden (1985, p.157) remarks, this is not always an objective action; for her the restorer can:

> …become too adept at it [Illusionistic restoration], allowing for their own personal 'interpretation' of a picture to intrude … [Original quotation marks]

I note too that the three conservators I spoke with reiterated this non-objective position. In response to my question regarding the individuality and agency of the restorer, each agreed that even if a set of approved theoretical and practical understandings are in place you may still get differing outcomes.[160] In the case of these two drawings I decided my aim was to respond as accurately as I could to the sources I was working from. This provided a gauge to closely evaluate how the drawings were working. Any failings of the drawings could then be

[160] Volume Two, Appendix 6, p.31: Costaras, 'There are different approaches; each school has a different one.
Volume Two, Appendix 7, p.42: Verslype, 'Definitely, I think you can have a restoration done completely within the [same] ethical code and have a completely different outcome'.
Volume Two, Appendix 8, p.54: Muñoz Viñas, 'If two conservators with similar experience and skills apply the very same methodology when treating a painting, the results should be similar (though not entirely identical, of course). Lack of experience and skills can make a difference, though. Sure, this does have implications for claims of objectivity.'

viewed within the parameters of their initial concept and formal mimetic execution.

Both drawings evidenced a distinction in my working method, and suggested a temporal status that operated outside of one established by a direct ontology with the historical time of the original painting. In responding to my question to what time does the drawing belong? I suggest that the singular composition using two overlaid images indicates a relationship beyond constituent parts of the two pictorial elements. This relationship, I propose, is anachronic.

While working on these drawings I was invited to contribute a response to a new English translation of Rancière's[161] essay on anachronism.[162] Prompted by the etymology of the prefix *ana*, Ranciere makes a claim for spatialising time within a vertical structure. For Rancière (2014, n.p.) this prefix also suggests 'another movement, from below to high'. In his structure anachronism concerns itself with (ibid) 'what truth time has as it is divided, in a vertical order that connects time to what is above it'. This vertical framework had resonances for me in temporally defining these drawings. The smaller microscopic diagnostic image is visually enlarged and placed above the painting. While being an image of the more recent action, after the production of the painting, the diagnostic analysis informed the subsequent restoration treatment for this painting. It is these post-treatment images that I used in my drawings. The chronology of the painting has been impacted and restored, based on the findings from the later time of the diagnostic paint sample. In this context the temporal relationship can be seen to operate within Rancière's definitions of *anachronies*. That is to say, they move beyond a simple anachronic dialectic (one thing in the time of another) but are elements that can be seen to operate, Ranciere (ibid) notes as:

> … events, notions, significations that are contrary to time, that make meaning circulate in a way that escapes any contemporaneity, any identity of time with "itself".

[161] Forthcoming, Ranciere, J. (2014) 'The Concept of Anachronism and the Historian's Truth'.
[162] My response will be published in the same journal.

This vertical structuring had significance for my research, as it locates the drawing within an anachronic understanding, However, I still needed to explore how a lateral structuring of separate drawings could further inform my work, thereby allowing me to evaluate both strategies from an informed position.

5.2.2 The lateral sequence

Fig 5.15: Left: Vermeer, J. (c.1653-56) *Diana and her Companions,* before the recent restoration. Right: After the restoration.

The final two series I produced contend with the implications for states of transience and temporalities in drawing using a lateral non-chronological sequence. For the first work in this category I chose the earliest painting attributed to Vermeer, *Diana and her Companions.*[163]

[163] Vermeer, J. (c.1653-56) *Diana and her Companions* [Oil on Canvas, 98.5 cm x 105 cm] The Mauritshuis: The Hague.

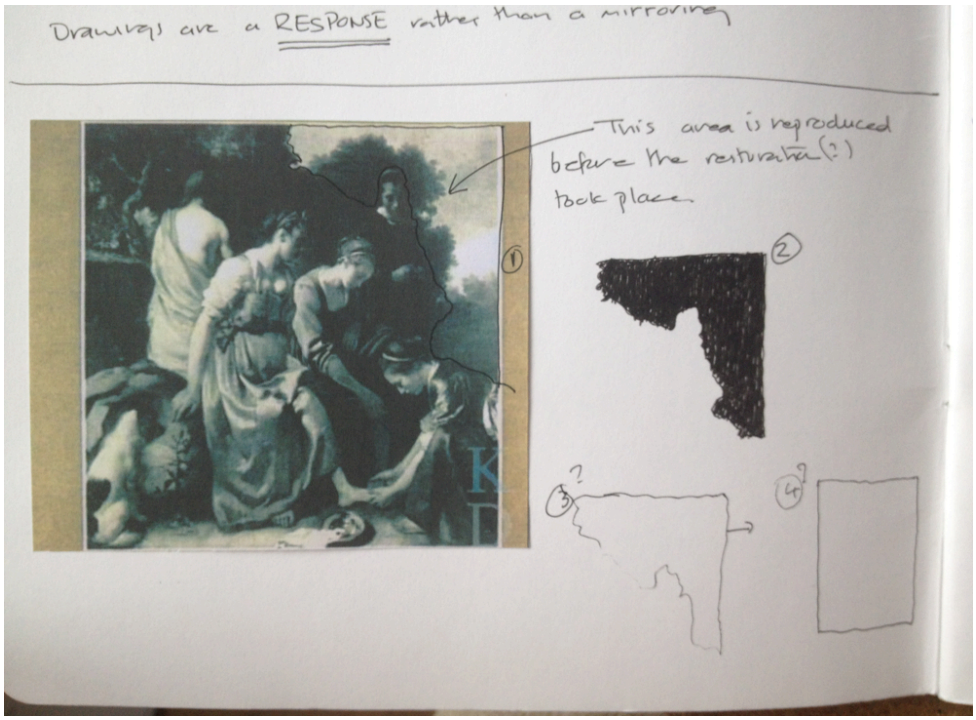

Fig 5.16: Detail from notebook with my initial thoughts on this sequence.

I identified the area depicting the sky (top right of painting, see Fig 5 .16) to work from, as it had undergone significant changes during the 1999/2000 restoration treatment (See Fig 5.15).[164] Wadum (in Leonard, 2003, pp. 64-67), who was the chief conservator in deciding this treatment, acknowledges the level of impact that the restoration had, stating that the painting:

> … underwent a metamorphosis that gives it a completely different position and place within the artistic context where it was produced.

The level of restoration work and the implications this has for a temporal reading of the painting are significant. The concealing of an element that was part of the painting (albeit not by the original producer) in favour of a more desired *authentic* state breaks a straight chronological reading and further complicates a temporal understanding.

[164] Due to the first documented use and introduction of the Prussian Blue pigment this section was designated as a subsequent addition, probably applied from the early eighteenth century on (Wadum, 2003, p.66).

Responding to this decision, I developed a three-part drawing that depicted the condition of the sky as it was before, during and after this recent treatment. The aim being to depict the separate stages of the sky section on a 1:1 scale from the painting's dimensions on three individual sheets, thereby reconstituting the work of the restorer in the anachronic manner I propose their actions represent.

In Appendix 5[165] I provide contemporaneous notes made during the production of this work. In these notes I observe an uncertainty in how I should progress this work, as a singular palimpsestic vertical layering, or a lateral sequence across three separate sheets. I opted for the latter as it provided a different temporal framework to evaluate, employing working processes that emerged during this research.[166]

Fig 5.17: Left: Studio shot of small digital printouts of the sky section before being outputted to 1:1 scale. Right: Trial studies with craquelere lines inscribed into the paper before tone is applied.

To emphasise the non-chronological impetus for this work, the first drawing depicted the current restored condition of the painting. I worked back to the state in which Vermeer might supposedly have finished the work at the time of production.

[165] Volume Two, Appendix 5, pp.24-28: Contemporaneous notes during the production of the *Diana and her Companions c.1653-56 drawing sequence*, 3 x pencil on paper, 2013.
[166] In Photoshop I separated the section that pictured the sky from the background of the painting and outputted three 1:1 versions of the sky, presenting its three differing states. I traced the outlines of the sky onto three separate drawing sheets, as the sky framed by the tree line is the constant composition in all three drawings.

Fig 5.18: Tracing the contours of the sky section with a hard pen to leave an incised impression on the drawing surface beneath.

I used a Photoshop image to accurately trace the craquelere lines into the surface of the paper before applying the dark tonal marks, edge to edge within the contours of the first drawing. This process results in the craquelere having a prominent reading for the drawing.[167]

[167] Visually this reminded me of the surface of the Fantin-Latour painting I discussed as an impetus for this research in my Introduction, Section 0.1.

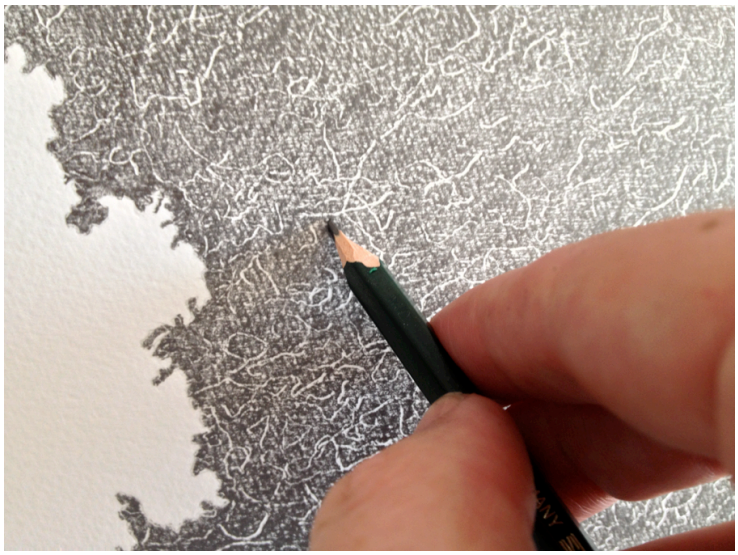

Fig 5.19: Drawing 1. Craquelere lines emerge as being quite visible in the first drawing as the dark tonal pencil work is applied.

Fig 5.20: Drawing 2. Depicting the stage with clouds and background sky.

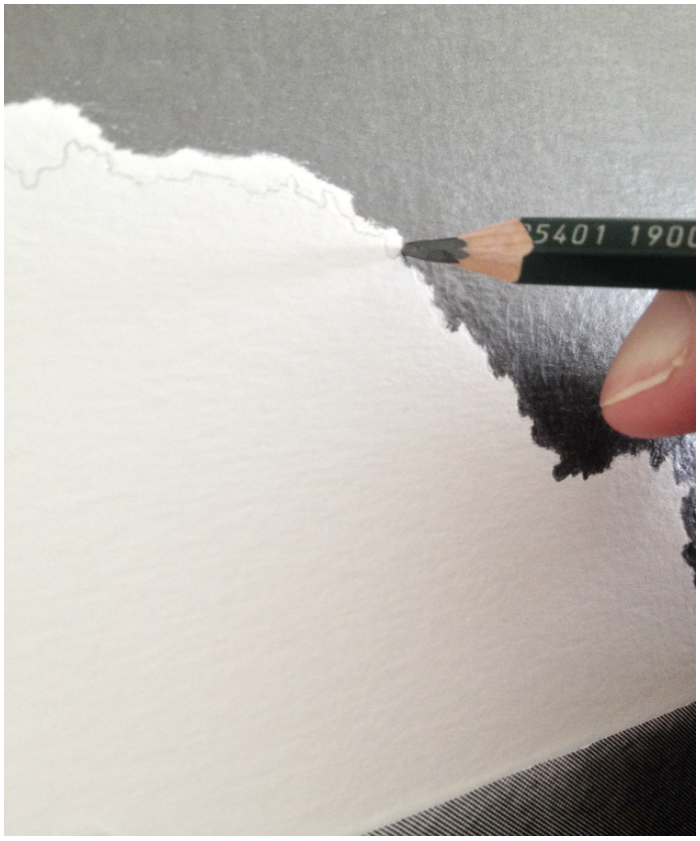

Fig 5.21: Applying the dense tonal values to the sky section.

A similar tracing process is used in the second drawing. In this *intermediary* stage of the sequence there is more tonal variety to be described in the background, as clouds and sky have to be accurately drawn. Craquelere are also incised into this surface, as the original paint layers would have cracked beneath this newer painted sky and cloud layer.

The third drawing in the sequence needed to be tonally dense, as it refers to the original paint layer produced by Vermeer. As I drew this layer, I became aware that the dense graphite began to resemble a painted layer. Through the application of the range of dark pencils the density of the surface read somewhat like a painted *gloss* finish. This quality was accentuated by the slight undulations in the structure of the paper surface.

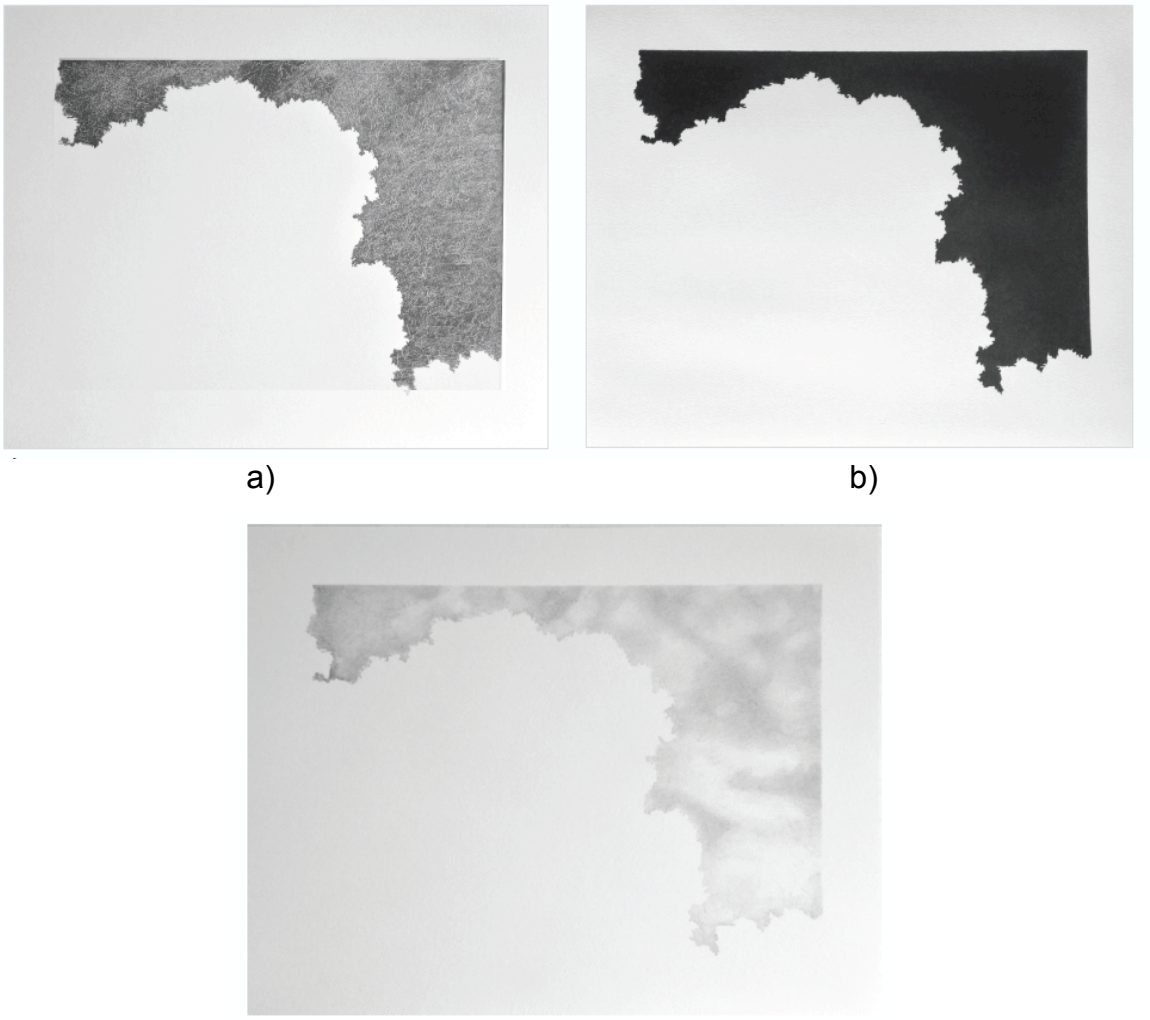

Fig 5.22: Completed drawing *Diana and her Companions c.1653-56 drawing sequence in non-chronological order* [Pencil on paper, 3 x 65 cm x 50 cm] 2013. [Note this is not a fixed configuration]

a) Depicts the 1999/2000 restored version.
b) Depicts Vermeer's stage from the original production.
c) Depicts the overpainted sky and clouds prior to restoration.

In evaluating this sequence[168] I find two key issues emerge. The first, concerns the validity of my sources the second, concerns the rates of speed in my

[168] See Chapter Two, Methodology, Evaluative Criteria 2 table. Of particular relevance are questions 2 and 4: (2) Do the drawings suggest a claim of objectivity when sourced from

drawing. Firstly, I note I did not have the full conservation documentation available to me. The condition of Vermeer's original darkened paint layer, below the subsequently painted sky and cloud layer, is unobtainable.[169] While visual analysis had verified the presence of Vermeer's layer and its material composition, this data did not provide a full visual record. As a result, my drawing of this stage (Fig 5.22 b) is to some degree an *idealised* state of what I consider the authentic condition of this painting layer could have been. While initially this seemed to be problematic, I realised that it shared a similar dynamic to the conservation treatment. The decision to restore this sky/cloud section has resonances with Muñoz Viñas's claim[170] for what constitutes an authentic condition. He argues (2009, p.35) that 'the authentic condition of an object may be considered to be a different, non-existing condition – or a hypothetical, non-existing condition…'. Ontologically, at the time of the restoration, the authentic state of *Diana and her Companions* was with the sky/cloud layer present. However, the conservation team made an interpretative decision that designated an earlier state of the work over the version that depicted the sky, with only some of the visual information available to them.

In a temporal evaluation this act is one where a decision is taken in the present to depict an earlier layer by painting it on top of the existing layer, for this new layer to be read as *authentic*. This form of *reverse engineering* similarly connects with Rancière's (2014, n.p.) anachronistic proposition of 'another movement, from below to high'. My hypothesis of what Vermeer's original layer could have been has a similar interpretative function status to that of the restorers working on this painting. As Verslype (Volume Two, Appendix 7, p.48) acknowledges, this *authentic* status is a speculative one, it shows a painting '… as it could have looked'. Importantly, these decisions emphasise the conservator's interpretative role in the modification of meaning, one that further disrupts a linear chronology and supports an anachronic reading.

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conservation and material analysis and diagnostic imaging? And (4) How do the unforeseen material occurrences that emerge during the production of the drawings feed into the conceptual strategy and processes employed at the initiation of the drawing?

169 Only infrared documentation was available, which is unable to provide full chromatic or textural information. I sought to find earlier versions of the painting prior to the overpainted condition (the sky layer) but none are available.

170 Cited fully in Chapter Two, section 2.3.

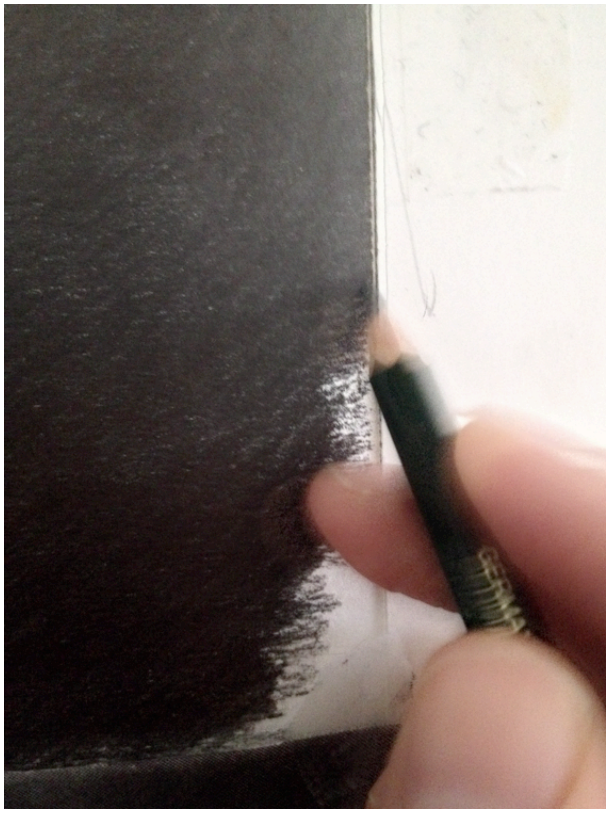

Fig 5.23: A close-up of my hand and pencil moving at speed, to build up the required surface quality for this drawing.

Secondly, and again evaluating my drawing of the idealised Vermeer layer (Fig 5.22 b), I became aware of the increased speed in the drawing's production. While this dense, dark layer reads the most static in the sequence, the action to produce the necessary surface qualities was physically produced through the fast action of my hand and wrist. I noted that the two earlier drawings in this sequence were labour intensive and time consuming, requiring the tracing of craquelere, the modulating of tonal areas and rendering of cloud and sky. This drawing was by far the fastest to produce. An asymmetrical relationship emerged between the time of the drawing's production and the chronological/historical moment it depicts and represents. Perhaps because this stage of the painting was the idealised status, the accuracy required in the mimetic production of the image was not as important.[171] What this drawing's production brought to the three-part sequence was the enhanced notion of rates

[171] Equally, my application of the drawn marks in this instance had no real relationship with the action of the restorer, inpainting, repainting or removing varnish or paint layers.

of speed being embedded in the work's production. In a wider context it promoted an understanding of the relative progressions of speed as being a shared property in all three elements of this study: drawing, temporality and conservation.[172] These competing models of speed and time also apply to the final sequence to be discussed, an 11-part drypoint print sequence, which had the lengthiest production time of all my drawings.[173]

Fig 5.24: Left: Infrared plates from a diagnostic conservation treatment. Right: Vermeer, J. (1662-65) *Young Woman with a Water Pitcher* [Oil on Canvas, 45.7 cm x 40.6 cm]. Metropolitan Museum of Art, New York.

Midway through this research I was invited to participate in an artist initiative hosted by a print workshop in Dublin.[174] I was concerned if this would be a relevant opportunity for my research, or was I forcing a link that wasn't there. I

[172] This awareness also developed through conversations with my supervisors, and responses I received from a research seminar I presented at the Paper Studio, Northumbria University. [Online] Available at: http://paperstudionorthumbria.wordpress.com/psn-seminars/ (Accessed 4 April 2014)

[173] The sequence began on 18/01/2012 and was completed on 25/02/2013.

[174] I was invited to work as one of three artists on *Process,* an initiative run by The Black Church Print Studio, Dublin. Each artist was teamed with a master printmaker and was allocated contact times to work with them in the studios. Full details of the aims of this project are on the link http://www.print.ie/detail-list.php?category_id=14&id=332 An exhibition of works from this project will be held in Dublin in November 2014 at the National College of Art and Design Gallery.

chose to pursue the opportunity, and on reflection I believe it resulted in evidencing valid issues relating to the temporality of the mark, sequence and entropy. I provide contemporaneous notes kept during the production of this drawing sequence.[175] As these notes present a thorough account of the development and realisation of this work I will briefly outline my rationale.

I identified drypoint, with its capacity for privileging manual mark making, as the print form that most equated with my drawing practice. Having never worked in this medium before, I found it raised technical and conceptual possibilities. I developed a small test plate (Fig 5.25, left) using three different sources from my practice and decided to work on a non-chronological sequence taken from ten infrared plates of *Young Woman with a Water Pitcher* (See Fig 5.24, left). We cut ten copper plates on a 1:1 scale with the ten infrared plates, exactly equating to the dimensions of the original painting (See Fig 5.25, right). Over a number of months I drew on these plates in my studio. Following three successive sessions at the print workshop the series was completed, presenting an increasing number of plates (0-10) printed across 11 sheets.

In structuring my response to this drawing sequence I employ questions from both my Evaluative Criteria tables.[176] While many issues were suggested by this work, I identify three key characteristics to discuss: temporal sequencing and the resultant traits of speed and entropy.

[175] Volume Two, Appendix 4, pp.18-23.
[176] See Chapter One, Methodology. Of relevance here is Table 1. Question 1: How does the employment of non-chronological sequences contribute to a reading of multiple temporalities within an artwork? And from Table 2 questions 3: Do the drawings suggest a claim of objectivity when sourced from conservation and material analysis and diagnostic imaging? And question 4: How do the unforeseen material occurrences that emerge during the production of the drawings feed into the conceptual strategy and processes employed at the initiation of the drawing?

Fig 5.25: Left: Test plate with top section showing an early drawing of an infrared plate. Right: Ten copper plates cut to equate with the ten infrared plates.

Fig 5.26: Stages of work in progress during the printing process.

The first property this process afforded me was the increased capacity for repetition in sequencing my drawings. Through conversations with the printmaking team we decided to produce a one-off (non-editioned) work where different

configurations and stages of the plates are reprinted and presented across the 11 sheets of this sequence. We decided to echo the left to right movement of the infrared scan across the original painting[177] by printing the plates in this order. While the sequence of 11 sheets[178] is a unique series, the process facilitated the accumulative printing of individual plates across the entire sequence. As I drew on each of the ten plates, I became aware of this stage being *anticipatory*. While the drawn marks existed as states in themselves (lines extracted from the copper surface) they will only be fully *activated* via a future event – the printing process. While my work was ontologically in the present, its function could only be fully realised in a future moment.

Similarly, because I drew each plate separately I was unsure how each one would function as marks contributing to one composite image, and, importantly, as they were being printed, to what did they now refer? In reviewing my notes[179] I observe I was conscious of a phrase from François Laruelle (2000, pp.39-55) 'determination in the last instance'. As each plate emerged printed with its own tonal values, the qualities of the preceding print would inform how the subsequent print in the sequence is produced. As the sequence progressed, it moved further away from the original source.[180] My sequence is now interdependent in and of itself, based on its accumulative states of an *in the last instance* framework. It can be temporally characterised as emergent. As such, it consistently refers to the previous state that informs the subsequent realisation of the next stage in the sequence.

This emergent reading is furthered by the role of the paper as background. Formally, the spaces between the ten plates on each sheet (the empty surface of the paper) stand in for the painted image via the infrared documentation. When the 11 sheets are viewed in their entirety, depending on the number of plates present on each sheet (varying from 0-10), the prominence of the paper as a

[177] This format was also used in my drawing in Chapter Three, Intentionality: the original artist, the conservator and the artist.
[178] To accentuate the reading of the sequence *emerging* we included a blank sheet of paper as an element within the set of works, increasing the sequence from 10 to 11.
[179] Volume Two, Appendix 4, p. 22.
[180] In this case a reproduction of an infrared image, taken from a painting.

temporal container is emphasised. Bryson (2003, p.149) proposes that for drawing the background has a temporal status, claiming that:

> The blankness of the paper exerts a pressure that cannot be reduced or done away with … a radically open zone that always operates in real time.

He advances this proposition by stating that the drawn mark exists as an emergent entity against a real-time background, the mark therefore temporally existing (2003, p.149) 'in the time of its unfolding.' The drawn marks, in this instance on the plates, emerge in a non-chronological sequence across the series of prints from this temporally charged background. In addition to Bryson's proposition of an open temporal status of the blankness of the paper, I found the blankness in this drawing series, while present, is not neutral. My background has a dual function of substitutionally referring to the original Vermeer painting, via the infrared image. As such it also alludes to an historical time (of the painting and its attendant histories) outside and in addition to the ontology of the drawn marks emergence. Viewed in this context the sequence can be seen to have affinities with the substitutional background in my final drawing of Chapter Four.[181]

Fig 5.27: The sequence in non-chronological order, as it is being printed in the workshop.

[181] The restorer's marks 1994 on Vermeer's *The Girl with a Pearl Earring* c. 1665-67 [Pencil on paper 65 cm x 50 cm] 2013.

In reflecting on the second key characteristic of this sequence, speed, I was conscious that the production time was notably different to the relative speed the entire work took. As in, I noted two clear stages in making this work, firstly, the intimate nature of drawing the small plates in my studio and, secondly, the shared nature of the printing process in the workshop. I observed that there were two gaps, the first between my drawing of each plate, as I tried to view each of the ten surfaces as one pictorial image, and the second the gap before and during the printing process. I relinquished a large level of control in drawing on the plates, as I was drawing in reverse, and trying to anticipate the marks in a future state. I did not have a direct relationship between the production of the drawing and the manifestation of the printing process.

A standard model of drawing can be understood as producing a mark that is immediately visible, one that is made directly onto its surface. With drypoint this relationship alters, as there are breaks in time spent outside this standard model. Davis (Volume 2, Appendix 9, p.63) also notes the gaps created in this form of drawing via a printing process:

> I think sometimes that those gaps, when something goes away and then comes back – although sometimes you need that, it takes away from that thinking process where the making process is happening in tandem with the thinking.

The slowing down of the production of the drawings, and the inter-subjective working relationship I had with the printmaking team, created a distinct temporal environment from which this work emerged. Specifically, the works seemed to be further removed from the drawing process. The drawing/thinking paradigm was altered due to the technical processes and stages required in producing this image. While my drawing on the small plates was an intimate act with an immediate response (lines removed from the copper), the gap in their physical production led to a sense of being distanced from the work.[182]

[182] This sense of distance was furthered by working in reverse on the plates, treating each plate as a separate drawing towards a full image, and due to my own inexperience with the process I was working somewhat *blind* as to how the final sequence could work.

The third key characteristic in evaluating this drypoint series is the issue of entropy.[183] I understood from my conversations with the master printmakers in the workshop that the incised line in the copper plate will only hold clarity and sharpness for a finite number of prints. In effect, each print made damages the quality of the printed line. The significance here is that entropy is embedded in the sequence's production. Materially, the later prints, with more plates present on the paper, have a higher degraded resolution of line in comparison to their earlier iterations. Similar to following the procedures of the restorer, this drawing used the printing process to contribute to the temporal reading of the work. To this end there is something of a reflexive conceit in the piece. That is to say, I decided to use a method of print that harnessed an entropic action. This action depicted a diagnostic image, which was used to limit a comparable entropic progression on the original painting. My awareness of entropy as part of a system highlighted it as a significant component across my triangulated research in drawing, conservation and temporality.[184]

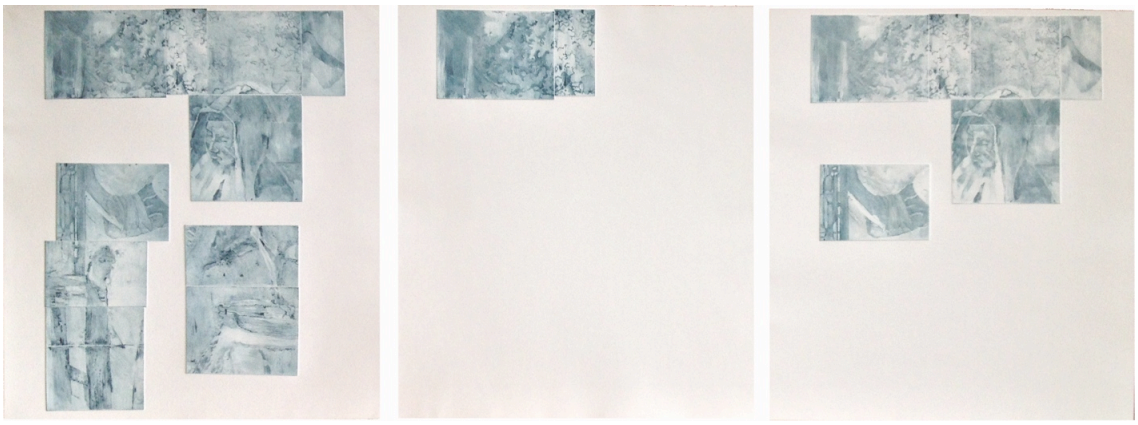

Fig 5.28: Three out of eleven of the print sequence in non-chronological order, studio shot.

In summarising what is evidenced by these two drawing formats (the overlaid image and the lateral sequence) what both strategies demonstrate is the

[183] I take my understanding of entropy from Bois (1997, pp.34-35) as meaning '
'… the constant and irreversible degradation of energy in every system, a degradation that leads to a continually increasing state of disorder and of non-differentiation within matter'.
[184] This awareness is built on my earlier citing of Lee's tripartite taxonomy of drawing as housing entropic, transitive and contingent states (in Butler, 1999, pp. 25-48). In Chapter One, section 1.3.1.

complexity inherent in the production of readings of duration. The works have operated to a greater and lesser degree between Newman's (2013, pp.5-6) earlier quoted classifications of *sequence* and *layer*. While claims like Newman's are made as to the inherent temporal status of drawing (Barthes, 1985, *uncertain*, Fisher, 2000, *preparatory*, and Bryson, 2003, *emergent*), the underlying temporal issue for depiction remains. Drawing is fundamentally a spatialising form and duration a simultaneous flow. Therefore the depiction and representation of states of transience, albeit the slow progression on the material of a painting, and the faster progression of restoration that seeks in some way to arrest this deterioration is problematic.

In this final section, reflecting on the entire drawing practice produced in this study, I suggest and discuss some ways of thinking around the shared temporal properties and spaces for drawing and conservation. I will begin this by specifically proposing an anachronic designation for drawing and conservation.

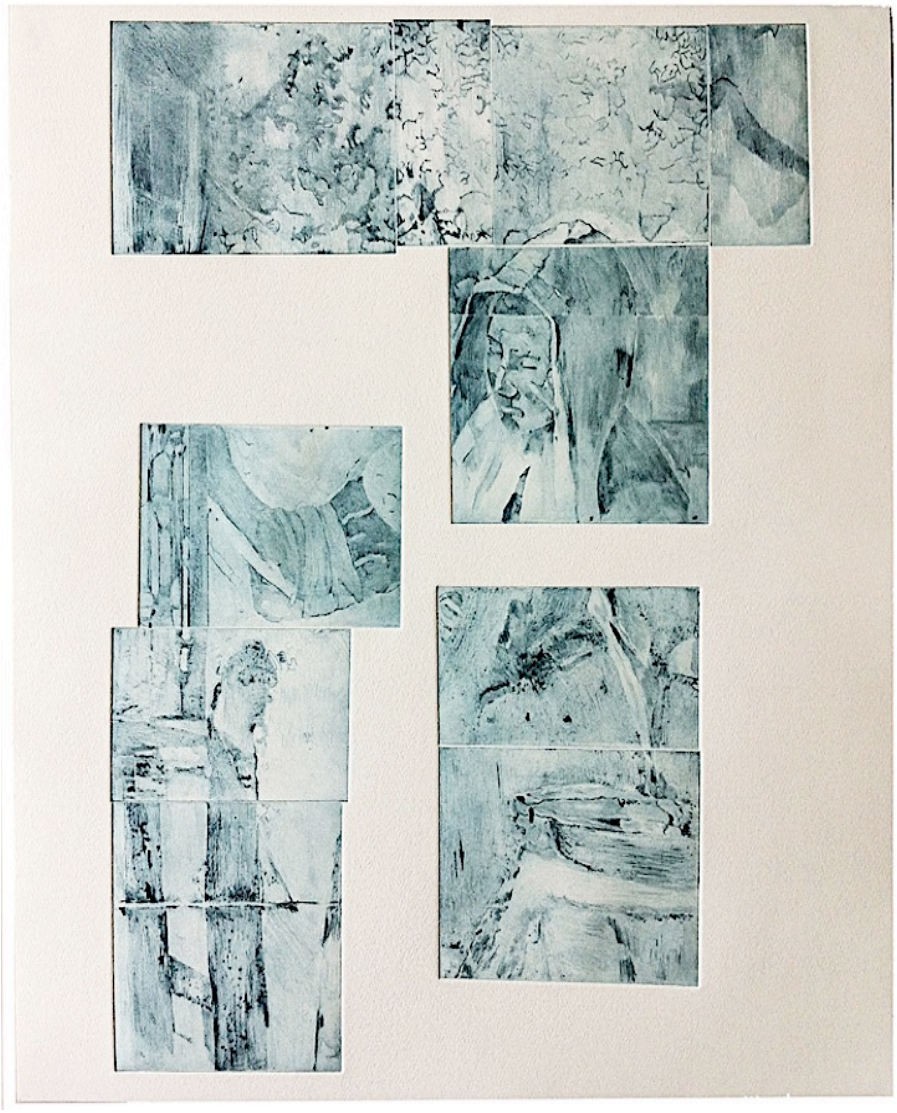

Fig 5.29: One of the prints from the sequence *Young Woman with a Water Pitcher Infrared plates 11-part Drypoint print sequence* [Drypoint prints on paper, Dimensions variable] 2012/13, with ten plates printed.

5.3 Conclusion

In this practice-led research I provided an account of the comparative relationship between drawing and conservation. I now wish to evaluate what has been achieved and what is constituted as new knowledge for drawing research and beyond.

Through my practice I sought to identify strategies to depict transience in a painting that has undergone restoration, and to examine the marks that are

made by the artist and the restorer. Allowing for competing factors of intention and intuition I respond to the issues in this research as they emerge in each drawing and sequence. Through my reading in conservation and restoration theory I sought to bring the knowledge accumulated within my practice as manifested through drawing and reflected on in this text. To begin, I will account for the problematic implications in attributing duration as a temporal property to a painting, and extend this to an anachronic designation.

The starting point for this study is the designation of an artwork as experiencing the more complex phenomena of duration as opposed to time. This designation presents the problem of a spatio-temporal paradox being implicit in the act of depiction and representation. When we seek to describe time we immediately adopt spatial terminologies, analogies and actions.[185] Mitchell acknowledges this difficulty of depiction and representation of temporality by highlighting the basic contradictions in the portrayal of time. He contends (1980, p.274) that ' … spatial form is the perceptual basis of our notion of time, that we literally cannot 'tell time' without the mediation of space'. This problem is exacerbated through the drawing process, as materials must physically interact with each other and de facto they spatialise a temporal action. Even with the intention of privileging temporal readings, the drawn line as it travels across a surface spatialises the surface.[186] This contradiction is amplified when the line acts as both an entity that materially and perceptually divides a surface, but remains an established form in representing time. While visually acting as a spatialising element, the line still functions as a graphic vehicle to communicate time.[187]

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185 A full discussion on spatial language being employed for temporal distinctions is provided in an interview with Claudia Hammond on her recent publication *Time Warped: Unlocking the Mysteries of Time Perception*. See Hammond, C. (2013) 'Claudia Hammond and Time Warped'. *Little Atoms* 290 [Podcast]. 9 August. Available at: http://www.littleatoms.com /claudiahammond.htm (Accessed: 25 October 2013).

186 Batchelor (2013, n.p.) contends that this spatial reading is a central property of drawing. He states that 'If you have a sheet of paper and you put a line across it, you have a horizon line … which generates something that is not there, which is space'.

187 Rosenberg and Grafton observe this property of the line in their work on the cartography of time. They state (2010, p.13) that when attempting to address the problem of visualising time it is inevitable that one must return to the line: 'In representations of time, lines appear virtually everywhere … Our idea of time is so wrapped up with the metaphor of the line that taking them apart seems virtually impossible'. Importantly, they go on to acknowledge the properties of different types of line to depict different forms of temporalities. For them this is still based in the spatialisation of drawn lines, albeit ones that denote a different type of time. They state (ibid) that, 'Continuity and sequentiality are spatial images based in the schema of the unbroken line

However, as I suggested in Chapters One and Two, there are ontological claims for drawing as having distinct temporal characteristics (Barthes, Bryson, Newman) irrespective of what is depicted in the work. Their definitions point to an understanding of *unfinishedness*, *becoming* and *anticipatory*. Advancing these propositions and to some degree unlocking the spatio-temporal difficulties as outlined by Mitchell, Krčma (2010, n.p.) suggests that drawing's allusion to movement creates a temporal status that unlocks the fixed depiction or representation. For Krčma (2010), a drawing can be understood where:

> Each drawn mark whatever else it also does refers to a passage of activity, and these traces then combine on a single surface to produce an image whose reception happens in time and involves movement, although that movement of course belongs to the eye and mind of the viewer …

In a drawing we can chart this dynamic. What is important here is that Krčma does not point to a linear chronology of charting, the paradigm of one mark following the next.[188] His proposal suggests perceptual movement as opposed to retrieval. The movement for the viewer is a transient action embedded in the ontology of drawing. Temporally the drawing is unfixed, even if a drawing is, in Bochner's terms, *finished*. A drawing is, in this understanding, an entity with a plural relationship to temporality and as such is anachronic.

Similarly in considering the question to what time does the restored work belong? The designation I propose is also anachronic. Throughout my research I assert that conservation perceives time as a linear chronology, where it can be understood as a man-made linear system evolved to account for a range of entropic processes. What conservation in its more traditional understanding does not account for is the concept of duration and simultaneity. Holling (2013, n.p.) corroborates this singular reading as 'resting on the conviction that its

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or surface; the experience or simultaneity of discontinuity is simply based in different kinds of spatial images from those involved in continuous, sequential experiences of time'.

[188] Avis Newman (2003, p.82), claims that this linear response is a premise of drawing where it is a singular action, 'To retrieve the gesture in a drawing is to translate the mark back into the action of the hand … and in so doing is to follow the action of the making.' Following the action of the hand implies a conceptual and material endpoint. To find the source and primary concept of the producer embedded in the production of the drawing. This linear retrieval can echoes claims made by scientific conservation in unveiling the artist's intention.

[conservations] aim is to deal with effects that time bequeathed on the artefacts surface or structure'. However, the act of restoration, as it physically and perceptually alters the status of an artwork, results in an outcome that is more temporally complex. Restoration in particular deals with time in a non-chronological sense, as it speculatively interprets what the *authentic* condition of an artwork should be. This can be read as an anachronistic act, one time in the place of another, but due to the palimpsestic material make up of the artwork the restoration only adds to the multiple time frames embedded in the work.

Wadum (2009, p.14), when discussing the subject of time for conservation, states it enacts a set of processes that make:

> …changes to an object or structure with the aim of facilitating its perception, appreciation and understanding so that it will closely approximate its state at a specific time in its history.

The question that follows is, to what state in history does he refer? During my documented conversations with Costaras and Verslype each acknowledged that the restored state is one of transience; it exists between an authenticated empirical state, the ontological state of the present, and an idealised condition. Costaras (Volume Two, p.32) stated that:

> It depends what the treatment has been. It may have rendered visible parts that have been invisible for a long time. It may have changed its colouring through removal of a yellowed varnish. It is its present state whatever condition it is in.[189]

Verslype (Volume Two, pp. 47-48) observed that *Woman in Blue Reading a Letter*[190] was brought back:

> … as if it had left Vermeer's studio but then aged … You want to show the artist's intent, but as well [sic] the aging of the picture after it was made up until now … to show the painting as it could have looked.

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190 Vermeer, J, (c.1662-65) *Woman in Blue Reading a Letter* [Oil on canvas, 46.5 cm x 39 cm]. The Rijksmuseum, Amsterdam.

Muñoz Viñas (Volume Two, pp. 51-53) echoed these sentiments. When I asked, if a painting is restored to what time period (or periods) does it then allude to? He observed that:

> It alludes to the time we choose, or rather to the idea(s) we prefer the work to convey, nowadays, today … There is not an optimum state, or an optimum time in the history of the painting; however, there is a state or moment we like better.

Building on this statement and responding to my further question, to what tense do you think conservation belongs to? Muñoz Viñas (ibid) reiterated the plural nature of restoration's relationship to time as:

> …firstly, present-oriented; secondly, it is future-oriented; then, it looks to the past, as we see it. The past is mentioned, but we deal with a very 'present' idea of what it is …

Each response points to the presence of multi-temporal states in a restored painting. In this sense a restored painting can, similar to a drawing, be recognised as anachronic.

I conclude this study by summarising what the main findings are, and evaluate what has been established firstly, for my own practice, secondly, for a wider constituency where this research could make a contribution. Thirdly, I will finish by returning to my practice, which is the point from where this study began, and suggest some subjects and directions that emerge from this research for my drawing.

Firstly, in identifying a qualitative and discursive practice-led methodology, the combining of a range of research methods from first to third person allowed me to frame a distinct set of operations for this research. Using triangulation as the main method to position the three enterprises of drawing, conservation and temporality, I found an appropriate system that enabled me to account for the competing factors in my practice and research. It facilitated the development of a set of metrics that led to an evaluation of my drawings' responses to the research literature and sources.[191] Each chapter was framed to link practice and

[191] Evaluative Criteria Table I and 2, Introduction, section 0.5.

theory (Palmer, 2003, n.p.) to each question and issue as they accumulatively arose throughout each chapter. I noted that a characteristic of some chapters was to begin with a review of the terrain of a specific issue and apply the findings of this to the drawing. In practical terms this sequencing happened simultaneously, with my drawing and writing informing each other, even though my account in most chapters begins with a theoretical discussion.[192] Towards the end of the study this dynamic changed. In terms of locating the relationship of my drawing to conservation, I found that I first had to bring my practice to conservation and then re-position conservation back into my practice.

What this meant for my practice was a three-year engagement focused exclusively on the work of one other artist. In concentrating solely on Vermeer 's paintings and their restorations I produced 11 works (from single works to multiple sequences).[193] I have never undertaken such a sustained engagement with another artist's work. I also extended my drawing strategies within the structures of a representational drawing practice. The responses to this has seen a development from the singular depiction of a conservation event, through multiple sequencing in one drawing, palimpsestic layering, to multiple sequencing across a number of drawings. My process also changed from only employing an additive process to developing palimpsestic strategies of addition and subtraction (Fig 5.30). The changes that took place in my work had many unexpected moments that I had not accounted for at the onset. I had not considered how my concentration on the marks of the restorer would lead at times to the disappearance of Vermeer (Chapter Four). I had underestimated the resilience of the paper I was using. The *accident* of my deeply inscribing craquelere lines into the paper that prominently remained (Chapter Two) created a new non-chronological dynamic for the sequencing of my drawing, which I subsequently included in my later drawings (Chapters Four and Five). The opportunity to work with drypoint forcefully stated the importance that entropy can play in the drawings production, which had not been a consideration beforehand. Similarly, I found as I came to completing each work,

[192] This in part is due to the time-consuming nature of my drawing practice, demanding extended engagements in each instance.
[193] Prior to this I had responded to seven of Vermeer's paintings over six years, for examples see Fig 0.3 and Fig 0.4.

I made the decision not to fix the drawings, which is something I have always done. To physically fix them seemed at odds with the idea of transience and becoming in the work. Leaving the surface vulnerable and fragile read as the most viable state for the drawings.

Fig 5.30: Process of erasure on *The Love Letter* drawing, work in progress.

The function of scale in diagnostic imaging has refocused my interest in extending the ontological relationships I previously employed. This framework was supplemented by reflections on contemporaneous notes made while producing my drawings. This documentation allowed for a richer evaluation of my emergent responses to the work as they recorded shifts in my thinking and processes.

My discussion in Chapter Two, on definitions of conservation and restoration developed my understanding of the distinctions in both enterprises. It further established the designation of conservation and restoration as being a contingent and interpretative activity, influenced and informed by prevailing

paradigms.[194] In establishing this status I compared it to drawing in that both activities are reluctant to offer a clear definition of their workings. I then enacted stages from the restoration of *The Love Letter,* depicting the original painting, erasing and redrawing all the areas that received damage. From this drawing I identified three headings: the status of the copy, the consequences for production, and the implications of the palimpsest and the sequence for presentation.

A major outcome from this action was the establishment of evaluative criteria for my drawings for the remainder of this study. The production of this drawing allowed me to distinguish separate stages and consider how they temporally affected my drawing. In expanding on the definitions for this drawing I was able to extend those to two groupings of questions related to the temporal issues for my drawings and the temporal implications ensuing from their relationship to the restoration act. By this stage I began to identify anachronic sources as a rich area to reflect on temporal dynamics as they attend to drawing and methods of restoration treatments.

In establishing conservation as a contingent and critically interpretative activity in Chapter Three I discussed the claims scientific conservation makes for determining the artist's intention. Using *Girl with the Red Hat* I counterpoint Didi-Huberman's critique of knowledge being furthered by a *detailed* understanding by comparing it to Gifford's certitude in employing microscopic diagnostic analysis to advance an understanding of Vermeer's intention. I chose to work from infrared plates taken from *Girl with the Red Hat,* producing two drawings that depicted the painting with both images on it, and I followed the infrared documentation process to inform how I produced my work. The consideration of following chronological processes of restoration as they referred to non-chronological outcomes emerged as an important consideration from this work, as it became the first separated sequence I produced. The redrawing of the same image with the different orientation emphasised the duality of the two

194 These include historical, social, institutional, national and aesthetic factors. Muir gives a full account of such factors in Muir, K. (2010, n.p.) 'Remembering the Past: The Role of Social Memory in the Restoration of Damaged Paintings'.

works being presented on the same support, equalising their chronology via the liminal container of the infrared imaging. In this chapter I established an interdependent relationship between the processes of drawing, anachronic theory, and a critique of the empirical claims of scientific conservation.

Diagnostic imaging as an evaluative tool was the focus of the preceding chapter; what I wished to focus on was the nature and indexical implications of the restored mark as it relates to the drawn mark. In Chapter Four, using three responses to *The Girl with a Pearl Earring* I identified three questions to provide an appropriate structure for this exploration. Firstly, does the fluctuating presence of the restored mark belong to a particular temporal status as either a trace or a mark? Secondly, does the restorer's mark oscillate between being simultaneously both visible and invisible? And thirdly, what do the dynamics of mark, trace and invisibility hold for a drawing that uses the same painting as its source? What emerged for my practice in this instance is a shift from single-image depiction of diagnostic imagery, to a three-stage sequence, to palimpsestic enactment of the marks of the restorer. Each approach provided different aspects for a consideration of their distinct temporal properties. What I identified in this chapter was the understanding of the indexicality of the restored mark being anachronically *substitutional*, as the restored marks stand in for elements that are not present. I extended this to my own drawings and propose that they too *stand in* for that which has gone before. In so doing, they *represent* the original painting, and accentuate its absence. Similarly I observed the dynamic where over the series of these three drawings my depiction of Vermeer decreased, ultimately omitting him from the final drawing in favour of the marks of the restorer. The diminishment of Vermeer can be seen in contrast to the emergence of my understanding of the temporally democratising nature of the drawn mark. That is to say, that regardless of the source being drawn from a painting, be it original marks, entropy or intentional damage, the depiction of each source is not related to the time that produced it. I discern that the nature and relative timescales of each action are subsumed into the dynamics and temporal status of the drawing process itself.

As previously noted, I foregrounded this fifth and final chapter with my practice, and established two strategies for depicting and representing states of transience in response to restored paintings. I based these strategies on Newman's designation of the temporal properties in the overlaid image and the lateral sequence. Each classification brought with it a discrete set of temporal issues. The first category, the overlaid image, using microscopic imagery broke my previous comparative ontology with the original paintings. Instead with the intention of the drawing to challenge the epistemic claims of positivist analysis I alter the comparative scales of my depiction of the painting and the microscopic paint cross-section. This results in an increased ontology for the drawing. The framing of two pictorial elements in the one composition frame led to a hesitancy when depicting their distinctive characteristics. Importantly, the dynamic of the microscopic layer greatly affecting the overall image has correlations with Rancière's designation of the anachronistic structure, being his vertical ordering where the movement is from below to above. In my case the layer beneath is the microscopic detail that then dictates the outcomes for the layers above.

This layering is also present in my drawing using *Diana and her Companions* from the second category, the lateral sequence. In this case a determination is made that the layer beneath, which is not wholly visible, is the authentic layer. A decision is then made to re-enact a new version of this layer on the surface of the painting, which is deemed not to be the authentic state. As there was a lack of full conservation documentation, my depiction of this layer also became an idealised state and therefore temporally uncertain.

Fig 5.31: Tracing the craquelere lines onto the surface of *The Guitar Player* drawing, through the composite printout.

My final drawing moved from pencil drawing to a drypoint drawing process. The main difference being that the mark on the copper plate is anticipatory, only to be fully realised at a later stage, enacting a form of becoming in its state as the incised line in the copper. The printing on the plates as they emerged across 11 sheets was an emergent and iterative one, each plate informing how the latest plate should be validated. In this manner the process progressively removes itself from its initial status as an inscribed line and from its pictorial source. However, the key element that the drypoint process brought was the role of entropy as being embedded in the actual process of printing, with each line degrading the more it is put through the press. This was the first occasion that my work had actively sought this out as a factor in its production.

What I note from this final work is that the entropic process itself is emblematic of states of transience. It is an agent that actively alters the physical constitution and appearance of the artwork. Bryant (2011, p.227) observes that

> Every object is threatened from within and without by entropy such that it faces the question of how to perpetuate its existence across time.

Entropy is understood as a progressive, linear and chronological entity enacting increasing disorder to an originally *ordered* artwork. However, the act of conservation and restoration alters this trajectory. What this study has emphasised is that restoration anachronically doubles and repeats different temporal conditions of an artwork through enacting states other than the work's existing condition. As such this research and practice identifies restoration as being a critical and interpretative enterprise, a characteristic it shares with a considerable number of drawing practices.

Secondly, it is necessary to state that a practice-led comparative analysis of drawing and conservation through the lens of anachronic theory, had prior to this research, not taken place. In so doing it has sought to present practice and research outcomes to make a contribution to what is currently an under researched field. My key findings and contribution to new knowledge are built on my initial designation of an artwork experiencing duration as opposed to chronological time. From this I critically defined a shared status for drawing and conservation as being temporally anachronic. This anachronic designation goes further than theories previously outlined by Fisher, Bryson and Lee. While each allude to the multi-temporal status of drawing, they do not discuss the potential of the non-chronological properties of anachronism, or indeed the consequences of classifications of authorial and substitutional statuses being applied to drawing.

I have provided in-depth discussions on the temporal implications for a representational drawing that re-enacts stages of a restoration (Chapter Two). I suggest a reading for drawing and conservation to be understood as interpretative acts that modify and artworks meaning. I question the certitude of

positivistic claims in identifying the artist's intention using an anachronic analysis of the *detail* (Chapter Thee). I assess the indexical nature of the restored mark as being both visible and invisible and parallel this transient state though drawing (Chapter Four). In this distinguishing of the substitutional designation of the restored mark to the responding drawn mark, I extend Newman's discourse (2003, and 2013) on the mark, trace and indexical author. I then evaluate formats and strategies in drawing that position themselves as temporally relevant to the anachronic depiction of states of transience (Chapter Five).

In so doing I have touched on a range of subjects and fields from conservation theory, anachronic art theory, fine art practice and drawing research. Within each of these subjects there are, I believe, contributions to be made from this study. For conservation, I note from my documented conversations with conservators that there was an interest in the issue of temporality for the artwork undergoing restoration and for the temporally modifying action of the conservator. Verslype[195] acknowledged during our conversation that she had not considered the ontological role of responding to previous restorations that are kept as part of the painting while being conserved. The dialogical function of this act, retaining a previous substitutional element that is then integrated in to the fabric of the original painting is an anachronic action. As such the terrain of this research might point to observations and findings that could advance this discussion. I also asked each conservator how and if they use drawing.[196] As the appendices show there are varying degrees to their use of drawing. However, I suggest that there is an area to be explored on the positioning of drawing as it is used in conservation, and how they could be comparatively understood in drawing research. Again, I believe this thesis would make a contribution to that subject.

To date the scope of anachronic art theory has primarily concentrated on the study of medieval and renaissance works. As such this research has expanded

[195] Volume Two, Appendix 7, p.39.
[196] Volume Two, Appendices 6-9, for Costaras's response see p.32, for Verslype see p.48, for Muñoz Viñas see p. 55.

this discussion into the enterprise of conservation and contemporary drawing practice. There is something more to be said on how anachronic readings of contemporary fine art practice can be considered. In terms of dissemination, and to advance the contribution of my research, I have been invited to the ICA in London to speak to anachronism and contemporary painting in September 2014. I have also established and teach on a module in 'Art and Temporality' on a Masters programme in Contemporary Practices at the Dublin Institute of Technology where work derived from this thesis is part of the core teaching syllabus. This has attracted students who are interested in both practice and research outcomes, which demonstrates an emerging interest in this field.

While my research has contained itself to the activity of representational drawing, there are wider applications for an anachronic temporal evaluation in contemporary art practice. My focus has been on the complexities of a still image responding to transience and flow. While working with theories from drawing research (Krčma and Newman) that deal with animated and cinematic drawing practices, there is scope for an anachronic analysis to be applied to this form of drawing. While my sequences allude to notions of movement, they stop short of mechanically implying motion. An anachronic evaluation of animated drawing could also derive material from this study.

Through my evaluation and extension of the comparative properties of the marks of the restorer and the artist, I believe there is new material to add to the discourse on drawing and indexicality. During the course of this study I have had the opportunity to speak at a number of symposia. I was able to test some of this material and found there to be an audience for this issue.[197] In response to this reaction I am submitting aspects of my research to the drawing journal *Tracey*.[198]

[197] *Lines of Thought: A drawing symposium* at The Lewis Glucksman Gallery, 18 October 2012, University College Cork, Ireland. Full information on the speakers and panelists available at: http://www.ucc.ie/en/events/artsandculturalevents/glucksmangallery/name-187117-en.html
[198] This material is relevant to the drawing research strand 'Syntax of mark and gesture', see the link http://www.lboro.ac.uk/microsites/sota/tracey/journal/res.html

Thirdly, and in returning to my practice, what this research has prompted for me is a more intensive look at the properties of drawings fragility, trace and sequence. I wish to continue this research using conservation to extend the comparative fragility[199] and vulnerability of both drawing and conservation. To this end I am now beginning to work on alternative drawing surfaces, starting with drawings on carbon paper, to extend readings of temporal finitude and entropy due to the nature of materials. Carbon paper has further potential for my understanding of the traced mark being temporally indeterminate. A drawn line on carbon paper is physically an absence incised from the field of ink on the carbon papers surface. It is a subtracted mark, an added trace, and an indexical account of a fragment that is not seen. My use of drawing has confined itself exclusively to the use of line. I wish to build on the range of materials (charcoal, chalks, pastels) I employ to allow for differing speeds of a drawings production to take place, than one always rooted in line. Similarly the pursuit throughout this research has involved sequencing to meaningfully represent states of transience. I have sourced diagnostic imagery from paintings by other artists and wish to explore how omissions from a full depiction of a work would add to a temporal indeterminacy.[200]

This study has enriched my practice and my theoretical understanding of conservation and anachronic studies. The focus throughout has been on the temporal and as such, this research aims, like the enterprises of drawing and conservation, to also make a meaningful transmission to the future.

[199] Badiou's claims for drawing having a 'fragile intensity' (2011, n.p.) offer considerable opportunities to explore in the context of my research.
[200] I am currently looking at paintings that depict forensic enquiries, starting with Rembrandt's *The Anatomy Lesson of Doctor Nicolaes Tulp*, as I begin to compare the objectivist content of the painting to my critique of an objectivist understanding of a painting through conservation.

Glossary of Terms

Anachronic: Building on the theoretical work of Warburg, Benjamin, Focillon and Didi-Huberman anachronic theory acknowledges the ability of an artwork to not solely refer to its own time. An artwork may also reference multiple pasts and futures, its relationship to time is plural. Nagel and Wood (2010, p.13) propose that the anachronic operates more openly in an artwork when '… it is late, when it repeats, when it hesitates, when it remembers, but also when it projects a future or an ideal.' Anachronism, as opposed to the anachronistic, does not necessarily recognise the dominance of a chronological framework.

Anachronism: Is a form of displacement that works within and acknowledges the broader framework of chronological time. Again Nagel and Wood (2010, p.13) view an anachronistic action to be one that '… carries with it the historicist assumption that every event and every object has its proper location within objective and linear time.' A typical understanding of anachronism is the presence of one datable entity in a time frame where it was not thought to be present.

Conservation: Is understood as the compilation of theories, protocols and actions of three activities – conservation, preservation and restoration practices. The aim of conservation is primarily a preventative one where the multiple factors that might affect the condition of an artwork are identified and acted on to uphold the original material nature and status of that item. The methodologies and actions stemming from this definition are a contested field. I locate my discussion on conservation within the museum/gallery context, specifically focusing on the conservation of easel painting.

Duration: My understanding of duration is a continuous multiplicity of non-linear successions. As Hoy (2009, p.119) suggests, the succession of duration can be characterised as 'the idea that time is stretched out and not a series of atomistic nows.' It is therefore non-spatial, non-divisible, and as a consequence it is problematic for representation.

Restoration: I use the term restoration as it applies to painting, as a distinct act within conservation that materially and perceptually modifies a painting's features. It is a physical process that directly engages with and alters the actual surface, structure and support of a painting. It is a direct action stemming from a set of determinations made from a conservation decision. It remains for the most part a labour-intensive and haptic process, the aim of which is to materially alter the painting back to an earlier state from the current condition it exists in, prior to its restored status.

Temporality: For the purposes of this study I understand temporality to be more akin to properties of duration rather than time. Temporality can be understood as a form of time that is lived and as such is manifested through human experience, perception and interpretation. It does not operate solely as a singular and linear comprehension of time, but functions simultaneously.

Time: I differentiate time from temporality, and share Steiner's (2001, p.242) distinction that time operates as '… codes of measurement standardised at given historical-technological stages, in given societies, towards public and pragmatic ends.' In this context, I comprehend time to operate as a mathematical form, one that is a contingent and shared model of counting and recording. Hoy (2009, xiii) observes that time, using the preceding definition, functions as '… universal time, clock time, or objective time.' Grosz points out a critical distinction that time is external to our experience as opposed to our being internal to its forces (temporality). She proposes (1999, p.3) that time can be understood as '… the neutral "medium" in which matter and life are framed rather than as a dynamic force in their framing.'

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States of Transience in Drawing Practices and the Conservation of Museum Artworks.

Volume 2 of 2: Appendices

Brian Fay

PhD

2014

States of Transience in Drawing Practices and the Conservation of Museum Artworks.

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Brian Fay

A thesis submitted in partial fulfillment of the requirements of the University of Northumbria at Newcastle for the degree of Doctor of Philosophy

Research undertaken in the School of Arts and Social Sciences

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List of Appendices

Appendix 1: Contemporaneous notes during the production of the drawing 5 stage Restoration Drawing The Love Letter c.1667-70, pencil on paper, 2012/13.

30/06/2012

Starting to work on a drawing derived from the restoration stages of the painting Vermeer, J. (c. 1667-1670) *The Love Letter* [Oil on canvas, 44 x 38.5.cm]. Rijksmuseum, Amsterdam. The initial key questions – in the light of recent readings on the discourse of contemporary conservation this drawing series wishes to look at are the mirroring (is this the right word?) or rehearsal of a process of restoration.

Materials - Try initially in pencil then if necessary change materials – willow charcoal/and or compressed charcoal – fragile itself – tentative marks and surface. Charcoal as a material being made up from a residue of another process- could be relevant.

Process- I am interested in adding and erasing being present in this drawing. To date my drawing practice has always used an additive process where lines are always only added to a drawing. If wrongly placed or described they remain, un-erased. Recent drawing work has shifted from a previous emphasis on line to a tonal response – perhaps tone having more of a relationship with an original painting. Black and white clarifies values of the original work. Look at using *Vermeer The Letter – Purloined, Damaged, Recovered, Restored: Vermeer's The Letter*, booklet by P. J. J. Van Thiel and Lumsen Kiuiper, Amsterdam [1973].

Why this painting? Aging but also act of vandalism to this work – (Muñoz Viñas on Nelson jacket as a reflection) Clear damage to this – look at Ashley Smith/Chris Caple etc. definitions on damage, is there a taxonomy here that could be of interest?

Issues of intention - Distanciation and Ricouer of interest here – Original intention – Artist- Vermeer.

Intention of theft – not necessarily to damage – damage being a bi-product of theft so not an intentional iconoclastic act in and of itself.

Museum/conservation claims to restore – to what time? Aging but also damage – the actual unintentional status is altered – intention of others, not original artist. Therefore what is the intention of the drawing?

Question for this drawing series –

Use willow charcoal of raking image of the painting (therefore the actual painting not secondary generated conservation imagery?

Stages of drawing - perhaps

1. Initial construction of drawing – one temporal position
2. Erasure of the damaged area – another temporal position
3. Redrawing of restoration work – subsequent temporal position

Consider the model mentioned in *Conservation Dilemmas* (Glanville) conference presentation where an engraving of a painting showed the state of the painting before conservation, and was hung with the painting after conservation had taken place. Could the documentation work with this? In a sense documentation is of objective use in Conservation – would it then have the same function in this context if the different stages of the drawing were presented beside the last stage of the drawing. Should they be actual size? Should they be made up of a series of photographs presented together as in a composite X-ray/IRR image? The role of documenting the stages is crucial.

Should the drawing be made up from?

1. Separate sections –
2. Should it be a single temporal palimpsest that is photographed? Should the photographs become part of the drawing or should they function as documentation only.

Generate initial drawing of completed and intact painting – see which one to use. Perhaps use the most recent restored one and work backwards

(Similar to Nagel and Wood - reversing from the artwork in its current condition) – bring it anachronistically back to state of damage at the time of theft.

Reflections when working on initial drawing

- Aware that cracks are not part of this drawing – therefore does this represent the studio condition of the drawing? Yet it is not, the image is from a restored reproduction. Get older images to compare.
- Aim to as accurately as possible describe the image as it is presented in the 1995 book reproduction – what status is this?
- Mirrored embodiment – initially with original artist – vandal – other conservators etc.
- How will aspects of erased mark remain visible?
- Paper must be heavy to take this treatment – currently using Canson montval fin 300gsm.
- Drawing must remain unfixed – working on it vertically similar to small easel painting conservation act – work remains on the easel.
- If the work is based from a pre-existing artwork and drawing is considered as Bryson's *becoming* model – what for the line that retraces a preexisting mark – is it becoming a version of something already there or is it also becoming itself – signified and signifier?
- Important to use a range of reproductions – each reproduction through its various print quality tends to have an over riding cast. Comparison between them informs tonal decision-making – even when changed to grayscale in Photoshop. Perhaps similar in method to colour mixing and inpainting for restoration.
- Noticed in left hand quarter / corner section. There is a series of what look like 5 damp stains on the wall – below the wall hanging/map. Similar to my mind of Didi Huberman identification of the red threads in *The Lacemaker* as just being about paint – not necessarily describing something.
- Due to the heavy build up of tonal areas – the act of the hand going over the drawing rubs away some of the tone. So the masking off of areas is

needed. This then affects the tonal work of the overall picture, as areas have to be concealed to protect the existing tonal work.

16/06/2012

Range of pencils used to equate with tonal information quite narrow – reflecting tonal work on original painting.

H HB B 3B – Masking off areas still important to work on surface. Due to the heavy build up of tonal work the unfixed surface is quite vulnerable and easily smudged.

Equate tonal areas of the drawings when finished. Produce chart to show pencils used.

Moving around the image to work on one area at a time as the majority of the image is covered it is necessary to keep viewing the overall image to insure that tonal work is corresponding to the reproductions being used.

18/07/2012

I have been thinking about Benjamin's distinction between drawing and painting. When the drawings intention is to describe a painting in an all over – edge to edge manner and the background support in the painting is not revealed (although the paper is still there as a form of border outside of the drawn image) does this, in Benjamin's terms, still remain a drawing? Ontologically, of course, it does. If the intention is to place it within the context of drawing then arguably de facto it is a drawing. The materials used are those associated with drawing, the original painting is translated (Note- check out intro by Helen Glanville in Conti on restoration as translation) into tonal dry material from a set of chromatic/tonal wet materials onto a paper support. However, the relationship with the background is intrinsically different to that where the support is revealed. If Bryson's framework of becoming is an open-ended definition– the marks constituting this type of work are in a sense pre-

determined. They must echo and or directly describe the marks from something that is already pre-existing. Their becoming has a clear point of destination. It either responds accurately to the mark it must describe or it does not – there are fixed external criteria to consider the relative successes or failures of the work. Its becoming with its mimetic endpoint could be argued to have become. Yet perhaps this overstates the case. The attendant history of drawing brings with it its own set of procedures and protocols. The becoming model is embedded in the operations of drawing. Work based from a painting could be seen as a sub-set, or smaller classification within an overall trajectory of drawing and therefore within an overarching narrative of drawing, *becoming*. The source material differs from representational work drawn from nature. While not static, the artwork however maintains a still ness, a fixed sense of structures and outcomes already decided by someone else. Obviously this would also include the state of the painting after its many conservation/restoration treatments too.

(Benjamin ideas) The background that is reflected is outside of the drawing. In this work the background is the original painting.

Perhaps this form of work is more akin to the preservation of film, as the first act that takes place is the creation of a copy. It is then this copy that is worked on. However, and aware of a sliding scale of value, what is being created in the drawing is intended to also be an artwork. Not as valuable and therefore valued (or fetishised) as the original but nonetheless a one off artwork, which to a lesser degree needs a sense of care and protective protocols to be observed. A set of methods is therefore employed that are similar to that of the conservator.

23 /06/ 2012

Creation of the copy – interesting in relation to previous role of drawing used in printmaking to reproduce the original painting. Reversed in this model. Painting, then a drawing of that painting, that stands in for that painting and enacts or re-enacts the events that led to the restoration work.

Use of zoomed in prints very important for the generation of accurate descriptions of key elements in the painting. This is similar to conservation methods for infilling or repainting. Also similar perhaps to Didi-Huberman's discussion of the detail and how this functions in a painting.

Look in to this aspect more. Equally of merit is Bryson's discussion around perspective in Vermeer, what is in focus and what is not. A multi view each spatially being available to us at a single moment.

Conservator's presence is to be invisible. Not so in a reworking of the painting as a drawing. Trying in a sense to be also absent from the drawing – how much is me – and how much is the original artist?

When working on a detailed area, the paint acts a series of abstract shapes and patterns. It is only in standing back that their nature becomes clearer. Look again at Didi Huberman detail and patch discussion.

31/07/2012

What I am drawing at the moment is paint. Yet the emphasis of the drawing is on the image that is produced through that arrangement of paint. The physicality of the paint is not being looked at in this initial stage of the drawing. However there are some small passages in the image that read like a form of pentimenti – particularly to the bottom left of the yellow dress being almost [unintentionally?] transparent and the section to the right between the bottom of the dress and the tiles.

Vermeer and Drawing notes "As far as we know no drawings on paper by Vermeer exist and it is not clear whether they ever existed. No punch marks or black dots, evidence of transfer of a drawing from paper to canvas, were detected in his paintings." p 203, Groen, Karin. (Painting Technique in the Seventeenth Century in Holland and the Possible Use of the Camera Obscura by Vermeer in Wolfgang Lefèvre (ed.) Inside the Camera Obscura – Optics and Art under the Spell of the Projected Image 2007, Berlin: Max Planck Institute for the History of Science. Get more on this.

24/08/2012 (Back working after 2 week break)

There is something being revisited in the drawing from the depiction of the clothed figures – the history of drawing and the study of drapes and folds of clothing. While in this case the drawing is not to form a study – it is a preliminary work, as the initial drawing stage will to some degree be erased and then redrawn.

29/08/2012

The reproductions of the painting I am working from are all taken after the damaged painting was restored. Therefore there is a temporal conceit in the piece – the drawing is therefore non-chronological. If there were images before the piece were damaged it would offer a different temporal context. Temporal point is not fixed, therefore not anachronistic but anachronic,

12/09/2012

Important for me to consider how to document this piece. Should they be in full colour or black and white? Diagram– chart for stages of this drawing, make it clear what the stages are.

Drawing – made up from multiple images of *The Love Letter* – the source is anachronistic it is not just drawn from one single image before the painting was restored.

End.

Appendix 2: Contemporaneous notes during the production of the drawing *4 restoration drawings Girl with a Flute 54 years,* pencil on paper, 2012/13.

15/10/2011

Original source of the image taken from *Artwatch Newsletter* 14 Autumn 2001 http://www.wetcanvas.com/Community/images/06-Sep-2011/975023-Vermeer_neckalce_in_a_row_-_800px.jpg. Their image shows the results of 4 restoration treatments on Vermeer, J. (c.1665-70) *Girl with a Flute* [Oil on wooden panel, 20 cmx 17.8 cm]. National Gallery of Art, Washington D.C.

Drawing section chosen is 1:1 from painting– only in tone – no colour, worked out dimensions for my drawing from the original painting. The source for these works is a series of 4 photographs not the original painting, should his be apparent or not?. Quality of reproduction will matter and affect my drawings. Images of the painting shown in the photographs are from 1941, 1958, 1994 and 1995.

The sequence in my drawing alters this and will run (top left to bottom right) 1941 – 1995 – 1994 – 1958. (Non-chronological).

While working on the image I have tried to source different images from different times to refer to, not just work with the straight chronology shown in the frozen moments in each of the photographs.

Images sourced to date – National Gallery of Art, Washington Catalogue. Catalogue number 23, p. 204. Wheelock, A. (1995) *Johannes Vermeer.* Washington: National Gallery of Art and The Hague: Royal Cabinet of Paintings Mauritshuis.

05/11/2012

(Restarted this drawing again after absence due to illness)

This drawing is being created in separate sections. I can't see the whole image as I draw yet, it will be presented as each section is visible at the same time. Contradiction between my production of the drawing with how it will be viewed. Perhaps this is not a contradiction in relation to the different time periods. The 1941 version (restoration) could not have 'seen' the latter ones – however one presumes that the later restorations would have been aware of the earlier ones.

Trying to work on (or off) four separate drawings to be seen as one whole image with quarter divisions (will this look like a window when framed?)

How much of this drawing is forced to make a point or how much is trying to accurately depict what is seen. Is there a tonal *truth* to work from?

Each tone from the different restorations is from different time periods and has radically different tonal values and quality of photographic reproduction. With the ordering of the sequence I have chosen will this lead to an un-even drawing?

06/11/2012

I note this painting has a more *unfinished* quality to it than *Girl with a Pearl Earring*, which has a more refined surface, also mentioned in some of the literature. Each tonal area stays within a similar tonal range where as in this painting there is a more of a jump between different areas. This is also true of the amount of colour present in this painting. Will it emerge that if the painting is less successful, then will the drawing be less successful too?

There is an inbuilt potential for inaccuracy as the same drawing is manually repeated four times. My aim is to be accurate and objective in the drawing, yet I am aware that this is problematic and foolhardy. The manual development of a work is subject to subtle nuances, inaccuracies and incorrect tonal values being applied to the individual drawings.

This drawing is also a depiction of the level and reproducibility of the original documentation as well as the original image itself.

14/11/2012

There is an element of trust implicit (or required) in the part of the viewer in this work. The work is in a way based on a conceit that I am actively aiming for an objective representation of each of the four stages. That each drawing is accurately depicting the original source material and is not being overly 'interpreted' as if to restate the aim of each part of the work. Does this equate with a sense of trust that is given to the restoration act?

17/11/2012

The titling could read *4 x Vermeer Girl with a Flute 1941 – 1995 in non-chronological order*. This could be too brief consider *4 x Vermeer Girl with a Flute 1941, 1958, 1994,1995 in non-chronological order*. This implies an element of trust again, as there is no verification whether the sequence is altered. Trust again raises itself as an issue when considering the rationale and method of restoration processes.

End.

Appendix 3: Contemporaneous notes during the production of the Girl with a Pearl Earring drawing, pencil on paper, 2011/12.

04/03/2013

Planned stages for this drawing using the restoration of the painting (c.1665-67) *The Girl with a Pearl Earring*, [Oil on Canvas, 46.5 cm x 40 cm] The Mauritshuis, The Hague, as the source to produce my drawing.

Stage One - Tracings to be made of the damaged surface area onto tracing paper from the state of the painting post-cleaning and prior to restoration. The drawing is a 1:1 scale with the original painting. Graphite pencil will be rubbed on to the reverse of the tracing paper and the paint loss areas are then transferred onto the surface of the paper for stage two of the drawing- more haptic and manual.

Stage Two - Transfer of all areas of damage from the tracing paper sheet to the new drawing surface, using hard pen to denote areas used. Rubbing of pencil onto the reverse of tracing paper. Keep the process as haptic and manual as possible to reflect similar actions of the restorer.

Stage Three - Retrace the paint loss areas with red pen to transfer pencil marks onto the surface of final drawing sheet.

Stage Four - Identify all the tonal areas and values to equate with the restored areas of the painting, for both figure and background. Will there be a large tonal distinction between both?

Stage Five – Finished drawing will present all the restored sections of the painting and importantly not that of Vermeer.

09/03/2013 Stage One

Took a detailed tracing from the cleaned stage of the painting, prior to restorative work taking place. I traced the outline of each of the cleaned surface with paint loss areas now clearly visible onto the tracing paper. There are large

areas of loss around the bottom third of the picture and across the left hand side of the face. Need to decide how much of the paint loss around the edges will be shown in the finished drawing. Get the exact measurements from the literature. The black and white copy of the painting helps clarify tonal values for my drawing of the restored areas.

10/03/2013 Stage One

Added the pencil to the back of the tracing paper to facilitate the transfer to the drawing sheet. This reminds me of Richard Wright's drawing process taken from Renaissance pounding transfer methods. Analogue/manual drawing process seems to be appropriate for this haptic engagement with the original image. Will need to use red pen – hard and .38 marking point will allow for a clear transfer.

The contour lines are even around the tracing of the paint loss area as they are now visible on the drawing surface. However this contour line will have to be removed in the areas where the delicate tonal area needs to be depicted, especially in areas around the face, tonally they would jar and not have the mimetic properties that are needed. A soft rubber should be used to remove these contour lines.

When removed these lines have left an indentation in the surface of the paper, which still holds all the contour details. This is due to the heavy nature of the paper being used. There is still a material memory that is not present in the same way on the original painting and the removal of areas there. The palimpsestic nature of paintings production allows for this.

Need to concentrate on the area around the figure first, and deal with the outline issue later.

10/04/2013 Stage Three

Starting the drawing process. The drawing is worked horizontally and in some cases upside down, as I move around the reproduction of the canvas/painting surface. Using the distancing method sometimes used by the restorer. As the

pencil marks on the paper are all unfixed there is a delicacy to the surface of the drawing. Therefore pressure must be carefully applied to the areas where there are un-fixed tonal marks present. I am mindful that some of the images of Costaras working (*Southbank Show* and *Vermeer Illuminated*) show her working vertically on the painting. I will incorporate this method into the detailed figurative work of the drawing. This has a distancing effect from the original image, similar to that used in drawing/copying techniques.

12/04/2013

As in the case of the restoration work, craquelere were added to the restored areas of the painting, presumably to allow a more coherent visual integration of the recent paint work. In my drawing the cracked patina will be added after the tonal areas and figure work is completed. Scoring in to the surface of the paper, and drawing over the tonal values suggests two different timelines. This will have no background image context as the majority of the background is left empty. It will only involve the areas that are restored. Blacking out of the original image in my notebook gives an indication as to how this might play out (with black area being replaced with paper background). The ghost / blacked after image of the figure might have some potential to be incorporated.

15/04/2013 Stage Four

In this case the background denotes the original Vermeer image, which is not there. (Is this a fragment? as per Didi Huberman's understanding). It is also a form of substitutional work Nagel and Wood? Do the marks stand for Vermeer – are we to read them as Vermeer's marks? Rather, than the marks of the restorer. This is a question that the work seems to pose. But where is the acknowledgement of the restorers work in the archiving and expositions of the work?

Tonal values have to be carefully monitored – I am working off black and white copies taken from the Wadum / Costaras work. Critically my drawing will depict

their work as opposed to sources where I use Vermeer's work prior to this restoration.

03/05/2013

The issue now is to place the cracks over the surface area of the drawing as per the 1994 restoration. Part of me still finds this action the problematic part of the restoration. (Look forward to reply from Costaras on this) Now working on this drawing vertically, with correct orientation.

What also arises from this work is the suggestion to produce a companion piece that works with the first drawing. One that shows the cleaned surface where all the loose paint has been removed. This may be too literal – a neat answer that could make both works function as a call – respond duality.

05/05/2013 Stage Five

This drawing omits the work of Vermeer, yet the marks still present a reading of his marks. The producer of the marks I am working from (the restorer) seeks to be read as that of Vermeer's, what do my marks read as? Both? They are depictions of Costaras as Vermeer, but also of me as Costaras and Vermeer. Mine is a triple operation and Costaras a double operation. Where is Costaras in her work, where am I in mine? Her work is not intended to have an authorial presence, is mine?

What should a title be in this case? Should Wadum and Costaras be part of it? Need to consider if this is relevant or should it use the dates of the most recent restoration? This might make more sense.

End.

Appendix 4: Contemporaneous notes during the production of Young Woman with a Water Pitcher infrared plates 11-part Drypoint print sequence, dimensions variable, 2012/13.

18/01/2012

I have been invited to work with Black Church Print Studio [Dublin] as part of their new *Process* initiative.[201] I met with the Master Printmakers Debora Ando and Colm Macathlaoich in my studio. I need to decide how to approach this opportunity and how it can best be incorporated into my PhD research. The early stages of meeting with the print team suggested how I might think about print and what is at stake for my drawing in this project.

We initially discussed a variety of processes that use line, spit bite, aquatint, *carborundum processes etc.* What seems to be most appropriate is the use of drypoint etching, as it is a form that equates readily with drawing. This form of print is more manual that other processes, it involves different stages of image production and the copper plates are manually marked and scored directly by the drawing tool. It would also allow the use of multiple plates to be used rather then just one plate being reprinted as part of an edition. It seems to act as a form that can hold resolution for both line and tone.

Need to develop a test plate, to see how I respond to the medium and how I can technically produce an image. Tools and plate left for me to work with. Try a range of images already produced on one plate, see what might work best from these. There is a finite amount of quality prints you can successfully produce from a drypoint plate. This suggests readings of entropy and a closed temporality, which would be of interest to my overall project. Need to be mindful of the source image, as there is a limit in scale due to the size of the press.

04/03/2012

Drew on the test plate and brought this into the print workshop. I divided the plate into three sections to look at how line and tone could work. The top image

[201] Full details on this initiative are on the Black Church Print Studio website, http://www.print.ie/detail-list.php?category_id=14&id=332

is taken from an infrared image of Vermeer's *Young Woman with a Water Pitcher* c 1664-65. I am happy with how this image has worked. We tried out different inks to see what is most sympathetic to the inscribed image. There is such a different rhythm to this way of working, in contrast to my usual drawing process.

I eventually decided to work with infrared photographic images from Johannes Vermeer's painting *Young Woman with a Water Pitcher* c 1664-65. The infrared informs decisions that will be made by the conservator. Temporally the infrared shows all the surface at once, the preparatory and finished. Everything is equalized tonally and no distinct hierarchy is suggested. The underdrawing element and compositional repositioning is all evident, all elements are temporally present and revealed.

The idea of the print is to equate the 10 infrared plates with 10 drawn copper drypoint plates on a one to one scale, and print them in non-chronological sequences. Colm cut 10 copper plates based on the actual size of the infrared plates that I will then work on outside of the print workshop. I need to think about how they will be sequenced as a print. Not keen on imposing a rigid chronology. In discussion with Debora we considered printing them all separately in different stages of production, across a range of individual sheets. Might work, as dismantling the timeline is important. Not an edition but a one off. Does this make the process more akin to drawing- one off rather than multiple?

21/05/2012

Very different working method and ethos involved in this piece. I feel I am working in the dark on each plate. There is a tension between working individually on each plate separately, and trying to preempt how each one will work as an element in the overall image. I feel I am working blind. I don't quite know if each drawing is working. The working method is difficult – each section is drawn on the copper plate separately and of course in reverse. This is wholly different to my usual way of drawing, where usually there is a one to one

relationship between what I am seeing as I draw. Printed references and onscreen images are useful as sources of tone and composition. When I am working on each plate individually I am conscious that all marks I make are in reverse to their final printed outcome.

There is a discrepancy between my private studio work in drawing on these small plates and the more public act of their printing.

The scoring into the surface of the copper plate is a constant act of extraction. I am removing slivers of metal from the surface that will then act as an addition of tone and line. The production of the plates is very much an anticipatory activity. I do not fully know how the marks I am making now will exist and be manifested in the latter stage. Again, this set of actions is radically different to my usual drawing practice.

Break in working due to illness.

21/01/2013

Finally completed all the drawing work on each of the 10 plates. The process of working on this print seems to have more to it than if I were just creating a drawing from the same source material. If drawing in general terms can be understood as the operation and realisation of a work from an individual (open for challenge of course) this printmaking process seems to have a resonance with the inter-subjective method in conservation as proposed by Muñoz Viñas. My initial take on how I would advance this work has been altered through conversations, advice, technical expertise and input from others. In a sense the image will be an outcome of this shared period of research and exchange of views.

Working the drawing back to front on the copper plate is reminiscent of a restorer working on the original painting upside down. The image is removed from its original orientation, it forces me to consider and respond to the source.

11/02/2013 (First of 3 sessions in the print workshop)

First of three days in the workshop with Debora. I am very nervous as to how (and if) this print series will work. Not least for the extensive investment of time I undertook to draw the plates. I worked on the plates without trial pieces being printed since the very first one in January of last year. There is an act of trust/hope as to how this could work.

Worked on printing small trial pieces from an individual plate, then decide on the ink colour for the entire print. Beginning to get a sense as to how this might work. Also ran a full series of the 10 plates through the press to see what colour ink would be most appropriate. The ink with a bluish tint best works as it also has a reading of an x-ray when held up to a lightbox. The darker grey ink reads too much like it is trying to replicate a graphite pencil drawing.

Discussed the sequencing of the series and how a non-chronological framework can be established. We will look at printing the plate's left to right (as per an X-ray scan) beginning with one on the top left, then two top left etc.

Currently redoing each plate and then setting that as the measure of the quality of the next print with its tonal contrasts areas of transparency etc or is it from the original print? Is this similar to inpainting / repainting? What is the original source from which tonal and chromatic decisions are derived from? Made some practical decisions on how to advance this piece. Decided on the paper and dimensions of the piece. The dimensions are based exactly on the original painting, and no internal framing using the paper will take place. This is to reiterate the 1:1 relationship with the original painting. Debora will allow for expansion of the paper in the water (up to 1cm, seemingly).

I have decided that the edge of the print will be a straight cut and not a torn edge. Again, I don't want the work to read too much as a fetishised print, rather each sheet is an element in the overall series. The cut edge suggests a relationship with the hard edge of the painting, as opposed to the printed areas only being related to the dimensions and characteristics of the paper.

18/02/2013 (Second of 3 sessions in the print workshop)

Variations of each plate still emerging, the phrase 'determination in the last instance' (from lecture by John Mullarkey on Laurelle I organised at DIT)[202] is in my mind as I make this work. As in, what value do I decide on to inform the success of each print when the original is not in front of me? My source is a secondary outcome (the reproduction of the infra-red plates grouping) that is reproduced in print and published in book form. There is no one original image. This perhaps is an advantage for my non-chronological intent, multiple sources that are not fixed in one fixed moment in time.

If plates are reprinted as part of a print edition does this alter the chronology? I am inclined not to reprint the plate series, as it will alter the concept. Rather I will keep it to a one of suite (if that is the correct word) of prints. Aim not to have a set chronology in the work – keep it open, multiple readings.

Printed eight plates today, the full series not yet done.

25/02/2013 (Third of 3 sessions in the print workshop)

Worked today on completing the series with Debora. The majority of the work and thinking of the piece has been accomplished at this stage and the main task now is to complete the sequence. The piece is more tonal than I would have initially thought possible. The soft build up of marks is subtler than my earlier expectations of how the work could come together. Happy with this, as it links in to my other current tonal drawings.

Debora suggested to run a blank sheet of paper with the same dimensions through the press to add to the sequence. The series is now eleven. This decision makes sense to me in the light of a full non-chronological reading.

As the separate prints emerge it is exciting to see the relationship developing between the stages of the open sequence. I am conscious that temporally this

[202] I organised the lecture Mullarkey, J. (2013) The Photography of Philosophy [In Discussion Public talk series at the Dublin Institute of Technology]. 30 January. Full information available on http://www.dit.ie/news/archive2013/indiscussionpubliclectureseries2013/

is still a staged sequence of distinct elements, but depending on how they are presented they should read as a non-chronological whole. This is the aim of the work, to break a singular temporal reading. The logic of working the image left to right is quite apparent on viewing the plates, so it should be clear when exhibited that the sequence is being deliberately altered and rearranged. The decision now is do I have an optimum or fixed sequence that the series works in or should I leave that open?

I think this should remain open ended, and in the context of exhibition making it might alter to the specific physical qualities of the space or the context of the gallery/exhibition space.

End.

Appendix 5: Contemporaneous drawing notes during the production of the *Diana and her Companions c.1653-56 3* drawing sequence, 3 x pencil on paper, 2013.

11/07/2013

I chose to work from the painting Vermeer, J. (c.1653-56) *Diana and her Companions* [Oil on Canvas, 98.5 cm x 105 cm] The Mauritshuis, The Hague. I identified the sky (top right of painting) as the area to be worked on as it presents a radical decision made by the conservators (1999-2000, Wadum and team) to the appearance and ontology of the painting.

The background was originally a dark umber or black as identified through technical examination. During the life of the painting a blue sky with grey clouds was added to this top right section. Then, as part of the recent restoration process it was decided to overpaint the sky additions and return the background to its supposed original state, as indicated by the dark paint pigment layers beneath the sky layer. It is important to note that this new dark layer was applied over the existing sky, and that the cloud layer still remains intact within the painting. The aim in this drawing is to draw 3 separate stages of this section of the painting on a 1:1 scale from the original dimensions and consider what sequence they should be presented in, chronological, non-chronological, linear etc.

There is a paradox depending on the nature of temporality that is being employed – initially the concepts I looked at were informed by Bergson's model of temporality an open experiential understanding of time as a multi tensed event (though he might dispute this use of tenses). Bergson observed that our understanding of time is based on a spatial model, which for him that was problematic. On further reading A. N. Whitehead's model of time as being multi present, through strata/slabs, might have a resonance with the act of conservation and restoration to the palimpsestic ordering of temporal events within a painting. Therefore, should the model of drawing be more palimpsestic

in its nature than sequenced, which could be read as spatialising? Should there be a vertical orientation (presentation) to this consideration of time and to this drawing work? I decided to initially work on the stages as a non-palimpsestic form working instead on separate depictions of the 3 conditions of the paintings progress. Why? To see what is told in this format before deciding if a further palimpsestic version be made?

Stages of the 1:1 drawing production using the sky section only -

1 - Digitally scanned and outputted 2 versions of the painting to scale depicting:

i. The state with darkened background after restoration has occurred

ii. The state before the painting was restored with cloud and sky

2 - Placed a layer over the sky and cloud painting and emphasised the craquelere patterning.

Consider inscribing the cracked surface onto the paper before drawing the tonal areas – both as monochrome and descriptive /representational passages. This alters the entropic sequence of the painting – (oil paint on support – time and or incident - entropic progress etc. inscribed into painted surface post the application of paint. But in the case of the drawing the cracks will be inscribed first, drawn over with tone and then where it is necessary draw in tone within the inscribed line – as per the act of retouching – restoring.

I isolated and separated the area to be worked on from the context of the picture. This marks a distinct break from wholly employing the stages of the restoration act to letting the drawing process dictate the activity and method.

15/07/2013

Began a series of tonal studies with inscribed lines. 1:1 scale digital printouts with sky area and cracked lines are to be used. Initially a tracing of the sky/cloud is inscribed into the paper. Then the sheet with cracks is placed over the paper surface and the process of inscribing the cracked lines begins.

I am starting with the ‘current’ status of the painting i.e. blackened sky area and will work the tonal values back from this monochrome. It is important that the contours of each drawing remain identical in each stage of the drawing. Presentation options – not in a line, consider clustered (will there be enough in this series with just 3?).

16/07/2013

Started this drawing by inscribing the outline contour of the sky/cloud area onto the paper to define the area where the craquelere and tonal information for the sky will be placed. The line is traced with a hard marking pen to transfer it onto the drawing surface. This demarcated area must be identical in each of the three drawings for the work to maintain a coherent credibility. Then, within this described area the craquelere is inscribed into the surface of the paper. A similar method is used to transfer the craquelere on to the drawing surface. Again a hard blue line is used which also identifies the lines that have been transferred. The surface now bears the scored marks from this process.

17/07/2013

Began adding the dark tonal values of the re-painted sky area. Arrived at dark values using by 4B and 6B pencils. This was decided by conducting a test series of pencil studies. Initially used the 4B to create the main body of the sky area and working over this in areas to denote the clouds. The inscribed lines are remaining very white against the tone.

19/07/2013

Completed working on the first (current condition) stage. May need to rework this in the light of the three stages being completed. Aim to work in reverse chronological order – working towards the non-restored condition.

Break in studies due to illness.

11/10/2013

After illness and the enforced break, I completed the second drawing in this series. Very much aware that what is being drawn is paint that represents clouds as the craquelere is so pronounced in the work. Again, the inscribed lines are remaining white, on the whole, with certain cracked edges also drawn into to pick up on the dirt and or varnish that have lodged in the brittle and slight lacunae of the crack. So unlike the first drawing there are also black lines of craquelere visible. Tonally the drawing is from a number of visual references and sources, and tries to arrive at an estimation of tonality derived from the diverse pictorial sources from different eras.

14/10/2013

The third drawing will depict the state of the paint layer as supposedly painted by Vermeer. The use of pencils 4B and 6B are to be used to build up a 'finished' quality to the surface. There are implications that accompany this outcome. What level of finish best indicates the surface quality of the original painted layer? Is the word *finish* itself indicative of a contradiction as firstly, there are the associated properties of drawing as provisional, and secondly, that this layer is supposedly the beginning of the drawing sequence.

23/10/2013

As the 4B pencil work builds, the graphite surface is manifesting a gloss and quality that has a similarity to that of a varnished painted surface. There is a slight patina from the texture of the paper itself, which is adding to this sense of a paint layer.

29/10/2013

The drawing continues to be built up with a layering of 4B and 6B pencil work to allow for an even consistent surface to be realised. This aims to create a *skin like* reading similar to that of a paint layer in its role of concealing.

30/10/2013

Completed all 3 drawings.

End.

Appendix 6: Documented conversation between Nicola Costaras and Brian Fay. Conversation conducted via email May/June 2013.

Nicola Costaras is currently the Head Painting Conservator at the Victoria and Albert Museum, London. In 1994-1995 she worked as part of the conservation team, headed by Jørgen Wadum, and carried out the restoration work on Vermeer's *The Girl with a Pearl Earring*[203] and *View of Delft*[204] commissioned by The Mauritshuis, The Hague.[205]

NC Nicola Costaras **BF** Brian Fay

Section One – Specific to *The Girl with a Pearl Earring* 1994/95 (8 questions)

Section Two – General questions on intention and temporality (6 questions)

Section One – Specific to *The Girl with a Pearl Earring* restoration of 1994/95

BF Why was the decision made to incise cracks to the restored areas of the painting – do you feel this alters a temporal understanding or continuity of the work, or has this already been bypassed by previous restorations?

NC If the intention is to do a mimetic retouching then it is important to imitate the surface texture of the surrounding paint. If you do not then you might match the colour but the retouching will still be obvious.

BF If cracks are used does this act become a form of reconstruction rather than restoration?

[203] Vermeer, J. (c.1665) *The Girl with a Pear Earring* [Oil on Canvas, 44.5 cm x 39 cm]. The Mauritshuis, The Hague.
[204] Vermeer, J. (c.1660-61) *View of Delft* [Oil on Canvas, 96.5 x 115.7 cm]. The Mauritshuis, The Hague.
[205] Full accounts of this project are provided in Wadum, J. (1995) *Vermeer Illuminated* and Noble. Et al (2009) *Mauritshuis Preserving our Heritage*.

NC I would use the term reconstruction for an area where the loss was such that it was necessary to draw on external sources for evidence of the appearance of the missing part. The kind of loss that you would not retouch if there was no such evidence.

BF What method was used to 'draw' the cracks were they tracings from the craquelere analysis that was also carried out as part of the technical research – or was it more indicative?

NC Probably scratched into the filling. The adjacent area would have been used as a guide.

BF Did every area of paint loss receive a cracked pattern?

NC Only if it was large enough to have had age cracks.

BF Did your relationship to *The Girl with a Pearl Earring* alter after your work on it? In that would you feel some notion of the painting as a collaborative work (with your painting work on the surface of the earlier work)

NC I had a better understanding of the paint layer structure. It was collaborative work with my colleagues. I didn't consider it as a collaboration with Vermeer. We were trying to reveal Vermeer's paint but also to present it so that the missing paint was not obvious.

BF 'Re-touched' is the term used in much of the literature on this conservation project – for you how does this compare to terms such as in-painting, repainting, retouching etc?

NC Inpainting has the same meaning as retouching. Repainting sounds as if it completely conceals the original paint.

BF Is there something else at stake when you paint directly on to the surface of iconic paintings like Vermeer as opposed to other works?

NC Only that it is likely to get more attention. I think that was why the Mauritshuis were keen to do the work in public so that the whole process was visible.

BF If as stated in some of the literature around the work *Girl with a Pearl Earring* the techniques of Vermeer were kept in mind – where are you (the restorer) in this? For instance, is there an onus to reproduce the mark of the original artist – or are there more analytical decisions in the marks/brushwork used for inpainting?

NC As far as I am concerned it meant understanding the layer structure around each loss and imitating it as well as I could to try and achieve both the right colour and opacity/translucency. The inpainting strokes are not like the painter's brushstrokes, they are more like pointillism; using little spots of colour, you try and give the impression of the painter's brushwork.

Section Two: General question on intention and temporality

BF In your experience what happens during inpainting - what is involved in the training a conservator/restorer receives and what influences you as you work on the surface of the actual painting?

NC There are different approaches; each school has a different one.

BF Might two restorers treat the same work employing fundamentally the same methodology but have differences in the qualities of their painted outcomes?

NC Yes.

BF Are models of inter-subjectivity (as promoted by Salvador Muñoz Viñas) followed or is the impetus for a treatment still a form of objective materials analysis?

NC If by treatment you mean extensive treatment such as varnish removal or major structural work (there is a much greater frequency of small treatments such as removing surface dirt, reattaching flakes of paint, or refitting paintings in their frame in a way that will improve their chances of long-term preservation) then a consensus on the treatment proposal has to be reached between several different people. They will include conservators, who will carry out the

treatment, and curators, both those designing the intellectual framework of the particular project and those responsible for the collection. Consideration will be given to the condition of the object, its original purpose and context, and its imminent purpose and context. The questions will be asked, “What will be gained?” and “What will be lost?” through the proposed treatment. Is it unstable? Is there a risk to the object of doing nothing?

BF In drawing the role of the trace is important, whereby the trace is present and related to the overall image – what is the role of the restorer’s mark/trace in painting conservation? I.e. what should be hidden, what revealed? Not just in a Brandian sense of demarcation etc

NC Do you mean that it should be evident which areas have been retouched? If that is what you mean, then sometimes retouching is made obvious through a different application of colours or brushstrokes to the original. If a painting depends for its effect on spatial illusion then the tendency will be to retouch mimetically and rely on documentation to demonstrate where there are losses in the original. Access to these images will soon be very much easier for works in a museum when they are available on the museum’s website and a link can be printed on the label.

BF For you, what time does a restoration act restore a painting too (or present a painting as after a treatment)– the last instance of a whole reading, or of that before? A stasis in the present? An idealized state or …?

NC It depends what the treatment has been. It may have rendered visible parts that have been invisible for a long time. It may have changed its colouring through removal of a yellowed varnish. It is its present state whatever condition it is in. That will change: colours will fade; the materials in the original and the restoration will degrade; it is just a matter of time.

BF Do you in your practice as a conservator use drawing? If so, how?

NC Yes, to sketch diagrams to explain processes or to interpret cross-sections next to a photo.

End.

Appendix 7: Documented conversation between Ige Verslype and Brian Fay. Conversation took place via Skype, Duration 54 mins, 01/11/ 2013.

Ige Verslype is a Paintings conservator at The Rijksmuseum, Amsterdam, The Netherlands, and worked on the 2010/11 restoration of Vermeer's *Woman in Blue Reading a Letter*.

IV Ige Verslype **BF** Brian Fay

BF Did your relationship to *Woman in Blue Reading a Letter*[206] alter after your work on it? In that would you feel some notion of the painting as a collaborative work with your conservation/restoration work becoming part of the experience of the painting for future audiences?

IV Well, my relationship did change, but that is mostly because I was able to spend so much time behind the picture. It is so strange that every day you see something new. Especially when you are in the restoration process, especially in the process of taking off all the old restorations and varnishes. You feel that you come so close to the picture Vermeer made which wasn't on show or visible for such a long time because of all these old restorations and discoloured varnish covering the picture.

BF Are you conscious then of how your work would affect peoples reading of the painting in the future? As you say you have moved the pre-existing restorations which is how we would have thought and received the painting

IV Before we came to that conclusion to remove it we did a lot of research. For this restoration there was a Restoration Committee so I feel like I was the spokesperson for this picture and I would try and get as much information on

[206] Vermeer, J. (c. 1662-1665) *Woman in Blue Reading a Letter* [Oil on canvas 46.5 x 39 cm.] Rijksmuseum, Amsterdam.

the picture, of its condition, of how it was before in the past and really try to find the best way to treat the painting and to show it as much as possible in the way that Vermeer intended it. We felt, the Committee and I that it was best achieved in removing all the varnish and removing all the old over-paint.

BF From the pictorial references you have, how are you able to go back to get a sense of how it was at different stages before?

IV Yes, the oldest one we had was from 1894 and that was really useful in the restoration because one of the main reasons we wanted to have the picture restored was, because of this big damage at the bottom of the painting and we could see that damage on the picture of 1894. It was obvious that it was a really old damage and that if you looked at pictures after that 1894 picture you could see that people didn't really deal with that damage they just painted it and overfilled it again. So in the process [of subsequent restorations] more and more were removed from Vermeer's image I think.

BF Yes, through those different interventions. And was that a colour or tonal image?

IV No, black and white.

BF Is it hard then to arrive at, when you look at the existing different documentation that has taken place, to arrive at the sense that this feels more like an authentic state than others. Because obviously through reproduction you get printing casts and errors, or the documentation itself would fade as supporting information?

IV Yes, definitely, I think that the technical research was very helpful in that. Infrared reflectography, X-ray photography, we also had XRF-scanning (X-ray Fluorescence Spectrometry) imaging done of the complete picture and that was very useful because we were able to see that underneath the old fill and overpaint, at the bottom there was lots of original material to be regained if we were to remove the later additions. And I must say because of this XRF-scan for me it was the first time we could really determine the amount of original material that was to be regained.

BF So there was evidence there that you could use that was outside of the secondary supporting material as well too, I see.

IV Yes, and so most importantly there was of course looking very closely at the picture itself, how it looked underneath the microscope and see where there are old overpaints and if there is something underneath and I think that gives us a lot of information of how the painting should have looked.

BF Yes, and that is secondary to any other documentation that is there because you have the primary object in front of you. Were you the person who actually painted on the surface of the painting, or repainted it?

IV Yes.

BF So when you are doing that, do the terms of inpainting, overpainting, repainting or retouching figure in your thinking?

IV For me something like overpainting is covering the original material when it is not necessary and something I don't want to do. But then you have inpainting which for me is really painting in the losses so there is no original material left. And then retouching for me is similar to this on top of fills but it would also concern original material, as sometimes the paint surface is slightly abraded so you are still dealing with an original paint but you paint on top of it just to bring back the 'skin' of the paint and so you are inpainting on top of the original material, but you have to do it to mend or repair the paint surface. It is very delicate, very light retouching and it is even difficult to see sometimes with the naked eye or with photography, it is very subtle and it really makes the painting appear whole again. It is very difficult to explain, you have to see it …

BF Yes, I was looking in *The Rijksmuseum Bulletin* [Vol 60, 2012, 1] and your essay and the documentation that you have; so when you are working on the painting do you employ that almost 'pointillist', you know waterbased paint being placed in small dabs or lines technique? or do you work it more across the surface when you are building up your layers? ... Or does it vary depending on the painting?

IV It varies, I must say I would usually start with, if there is a bit of damage I would just tone it down. The fills we use are often white, so when you tone it down it doesn't distract you so much. Then I would usually start with small paint losses and these finer details because then you can really see what you have to do in bigger losses because then you really understand the way it was painted, the brushstrokes … yes …

BF And do you when you are applying the water based infilling, do you try and give a sense of retracing brush marks that may have been there? Or is it considering the chromatic and tonal information around an area that you are concentrating on the detail that is lost, or do you also think of it in relationship to the overall edge to edge of the painting?

IV I think the imitating of the brushstrokes is very important because even if your colours are perfect you will see it. You have to follow the path of the brush.

BF Is that, just on a human level, is that very nerve wracking? [shared laughter] because it's a Vermeer, there are so few of them …

IV The painting part is not that nerve wracking because if it is not good you can just take it off

BF Yes, of course,

IV But what I find, in restoration for me, I find you have two parts. First you have the part where you take everything off and get back to what we call the stripped state of the picture and then we start the second phase, which is the building up phase, I always prefer the second phase.

BF So you would have that balance between what is happening within the detail and what is happening in the overall picture, I see. And with other work that you have done was there any distinction in the fact that this was a Johannes Vermeer painting you were working on as opposed to other paintings or does that figure in your thinking?

IV No, not so much in my thinking or my decision-making. But, it is because it is such an iconic picture that there were so many people involved and everybody has an opinion about it, which was very different for me. This was

the first picture, which had such an iconic state I worked on, and I was amazed really, from the cleaning lady to the Director, everybody who would come in commented on my work, and in other cases they wouldn't. And I treat the picture as I would any picture but just because it is such an iconic picture people feel they have to say something about it.

BF Is it like there's the notion of different stakeholders being involved in it?

IV Yes, and I mean in a way it is. We are just trying to preserve it for the future and the picture is everybody's. So yes, I understand that people want to say something about it.

BF In relation to the fourth question [A set of questions were sent via email in advance of the Skype interview session] - what you are saying is that it is important that you are looking at the technique that has gone before by looking at Vermeer's methods and processes. And I was just wondering that when you reproduce the specific mark of an artist does that dictate how you approach the painting? or does the nature of the damage dictate more as to how you would deal with an area of paint loss?

IV Sorry, can you ask again?

BF Sure. Because a lot of research went in to the techniques of Vermeer then are you as the restorer, are you involved in retracing his actions and processes or are there other issues that have to come into play? Maybe about the nature of materials being used or the nature of damage or humidity that stops it just being about the reproduction of the mark of the original artist?

IV In this case it was so important to know how Vermeer worked. It is so unusual his painting technique and I am referring now especially to the blue areas as they were built up with a copper green under layer a sort of glaze layer underneath with a thin glaze of ultramarine blue paint on top. I am still looking for examples by other artists who worked like this, so far I haven't found any and I asked a lot of people and nobody has seen it before.

This was very important to know, because I had to use a similar technique to recreate the blue colour, it just wouldn't work if I painted it any other way. This

was because of the translucency of the under-layer that I had to use a similar build up to get my inpainting right it was just so important to know how he did this.

BF So it was very much having, because of the particular nature of that painting that you had to follow that process.

IV Yes.

BF Ok, I see. So when you look at the painting now are you aware of, I know of course that you are aware because you have looked at it so intently, but I mean for someone else viewing the painting do you intentionally leave the restored areas not completely at the same surface height as the original layer so is the work you have done visible to people? Or would you have to go and conduct research to be aware of what happened on the 2011 restoration?

IV For a regular visitor they won't notice and that was the goal of the restoration**,** you would just be able to enjoy the picture again and not be disturbed by damage. You would just be able to look at the picture. But I think for a restorer if they look closely you can see there are some ... you could see it maybe, that is also because in the large loss at the bottom there was a lot of fill material that was also going over original material, so because of that the surface of that area is slightly different than the rest of the surface. So there is already an original or inherent difference in the paint surface around this area of the reconstruction. So you will always see something in this area to show this original paint even if the surface is different and so we aimed, or I aimed, to make the inpainting or restoration as invisible as possible so you can really enjoy the picture. And that was our goal to repair and restore the image.

BF So in that sense you were thinking of the Brandian idea of the unity of the whole image as opposed to dealing discretely with and analytically tackling a paint loss problem rather it is more about considering everything pictorially within the painting.

IV Yes, yes definitely.

BF And I notice that you used the impression of the earlier surfaces, was that a difficult decision to arrive at because now that has a visual and material continuity to the earlier painted surfaces too, so that was obviously a decision to make those areas read, that there is a continuity to what Vermeer painted and what was done in 2011, is that right?

IV Yes, I made an impression of the original surface above the loss and printed it into the fill material. We had to do something like that to be able to create similar surfaces. If you didn't do that you would always see the restoration and our aim was to have the overall image without being disturbed by this big loss at the bottom. So in that sense it was not really a difficult decision, it fell within our intention of the restoration.

BF Would that be a general decision that is made or would it be one that is made on a case-by-case basis depending on the painting?

IV Yes, on a specific painting by painting basis. But I must say that often in The Rijksmuseum we try to show as much as possible the intent of the artist. But of course every time we look at what happened to the picture in the past and what is the meaning of these interventions that happened. So it is always a case-by-case decision.

BF So did you keep some of the old inert filler that was already there as a base? Would you then see your restoration as having a dialogue with the conservation/restoration work that has gone before as well as the painting?

IV I didn't really think about it before you asked the question but the reason why I kept it was that the cracked pattern of this old inert fill material had integrated with the original around it, so that was my main reason to keep it. It is also true that why would you remove something that is not damaging the painting? It is sort of part of the history of the painting as well, that is true.

BF I think that point is interesting as people aren't always aware that the object you are looking at, and here I am thinking of the Vermeer we have in

Dublin[207] that because it was stolen twice and paint loss happened, that the restorations are now also part of the history of the painting. And in one way that could be seen as a beautiful thing.

IV Yes, the only thing is that, yes I like it [the damage] when you don't see it. If you see it, it sort of emphasises, in the Dublin case, the damage that was done by someone stealing it you know, intentionally damaging it. And that you make an artist out of a vandal, if you know what I mean?

BF So then does the nature and intention of any damage, so for example if it was natural entropy, would that cause your thinking to change rather than if it was say, someone attacking the painting. Would that inform your conservation/restoration action and treatments?

IV Yes, it would … for instance, I don't know if you know it, in our conservation department we had this beautiful statue by Rodin,[208] which was attacked by people who just wanted to cut it up and sell it. So they made a cut in the head of the statue, to me it looked horrible. And there was a lot of discussion if the statue should be restored. I can remember that some people said that the statue now had a more dramatic look, and because of this damage it now has a new value and new meaning. For me this is absolutely never an option. You are just making a vandal into an artist. That I find very difficult.

Yet in other instances we have several paintings that were damaged during the iconoclastic … wars [in the Netherlands] in the sixteenth century, and those damages are part of our history. In some cases we kept these damages visible to the audience. So in that case it shows the power of the image and what people did to it in the past, in that case I can understand that you show it.

BF Do you think then there are different criteria if a painting is vandalised as opposed to other objects? I am thinking of the conservator and theorist Salvador Muñoz Viñas's who comments that when Admiral Nelson's jacket was shot the bullet hole in the jacket remained and it was ok to keep that yet when

[207] Vermeer, J. (c.1670-71) *A Lady Writing a Letter with her Maid* **[**Oil on canvas, 71.1 x 60.5 cm]. The National Gallery of Ireland, Dublin.
[208] Rodin, A. (c.1904 -) *The Thinker*, and six other bronze statues were stolen on 17 January 2007 from the Singer Laren Museum's sculpture garden.

the *Burlington Cartoon*[209] by da Vinci was shot it was immediately restored and I wonder are there different criteria or evaluations brought in to play when a painting is damaged as opposed to an object?

IV I think so, but maybe not intentional. For instance if there had been a cut in *The Nightwatch*[210] it would have been repaired immediately. Like in 1975 when someone attacked it with a knife, and of course it was immediately repaired, it was not even a question. Yet with the Rodin statue it was, so I think it is a really a big difference.

BF One of the drawings I was working on recently was from The Rijksmuseum's *The Love Letter*[211] and the restoration work that took place in the 1970's after it had been stolen and physically cut down off the canvas and appallingly treated by the thieves. I understand that there was never a question that that would have some kind of Brandian 'tratteggio' work on it

IV Yes there was …I will have to look it to see what the discussion was exactly. I believe there was a group of artists who said that the damages should be left visible. Because the person who cut the canvas from the stretcher he wanted money for some third world country

BF Yes, there was some sort of political impetus.

IV Yes, and they felt it was important that someone should see that. But in the end they decided to restore it so that you would see the image again because they knew exactly what they had to paint because there were a lot of photographs of the picture before it had been damaged, so that made it very different. I can look it up for you.

BF That would be great. I do have some material from *The Rijksmuseum Bulletin* of 1972 and I thought it was fascinating because at the time I was also looking at Baldini's work on Cimabue's *Crucifixion* after the flood in Florence. Its

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[209] Da Vinci, L. (c.1499 -1508) *The Virgin and Child with St Anne and St John the Baptist*, also known as *The Burlington Cartoon* [Charcoal, black and white chalk on tinted paper mounted on canvas, 141.5 cm × 104.6 cm]. National Gallery, London.

[210] Van Rijn, R. (1642) *The Nightwatch* [Oil on Canvas, 363 cm × 437 cm]. The Rijksmuseum, Amsterdam.

[211] Vermeer, J. (c.1667-1670) *The Love Letter* [Oil on Canvas, 44cm × 38.5cm]. The Rijksmuseum, Amsterdam.

restoration was very much driven by that Brandian analysis that things must be revealed and that the time of the restoration should not be brought in to the time of the artist.

I found it interesting as they can be seen as case studies of two iconic Western works being restored, but that the notion of their restorations came from two radically different schools.

IV Definitely, I think that Italy is very different, well the South is very different from the North and their restorations and are still very different.

BF Really, still, how?

IV I am just thinking of an example, for instance in France there is still this notion that you should keep a little bit of the varnish on the paint surface when you are cleaning. That is something that we in The Rijksmuseum don't like to do, well in most cases, don't like to do. Because to do that you have to use milder solvents but you are also spreading around this slightly soluble old varnish and you are making this sort of poultice and pulling out all kinds of organic fractions from the paint layer. Plus we don't feel like this varnish which is not original is part of the history of the painting and if you keep this thin veil of old yellow varnish on top you are not really able to see the picture.

Like I said before, if there is some sort of abrasion in the picture that is resolved, if you leave this thin film of varnish on the top because you don't really see it. But we try to solve these problems by retouching and inpainting by adding something not leaving some old material there, which doesn't belong there.

BF In a way that leads on to some of the Section Two questions [previously sent in advance of Skype interview], on that notion of different schools in restoration. Specifically might two restorers treat the same work employing fundamentally the same methodology but have differences in the qualities of their painted outcomes? Do you think that even say within The Rijksmuseum or a similar organisation, is there something in the training or even the hand of different conservators that would result in different outcomes?

IV Definitely, I think you can have a restoration done completely within the ethical code and have a completely different outcome. For instance if you try to do an invisible retouching or a tratteggio like retouching both are ethical decisions it is just what you feel is best for the picture, and I can understand that a picture in a big museum like The Rijksmuseum will be treated differently to say a picture in a church where it might be high up. So I think also that location dictates and there is a big part its not really objective.

I think even within The Rijksmuseum there are people who would treat paintings slightly differently because you have old losses or abrasions and you feel that area is really disturbing the painting so you retouch that area, yet someone else might find another area more disturbing and retouch that area. Of course within The Rijksmuseum we have discussions with our colleagues and the curators of course to talk about this, but still it really depends on the person who is treating the painting.

BF So do you still think that if two conservators take the same objective and analytical materials based evidence from a painting but still come up with subtle or pronounced difference?

IV Yes.

BF So is there still a space for conservation to be seen as an interpretative act?

IV It is, yes, and we try to be as objective as possible but there is always a certain part that is still subjective.

BF Do you think that those multi-disciplinary teams add to the claims for objectivity or does it open up the space for the role of interpretation?

IV Yes. If you have these committees or even if you just discuss your work with more people like we do in the museum, we have a large studio and we talk with the curators so you get more opinions and that shapes your own opinion of what you are doing. I don't know if that is more objective? But it is a more informed choice for decisions you will be able to make.

BF I suppose there is always that room for - presumably the restorations that went before were done with the best of intentions, that's an assumption but let's say that it is a true assumption, is there always that role in your decision making that maybe we have got this wrong? So in fifty years someone could come to you and say, do you remember when they used to use acrylic for infilling - how much does that transmission into the future matter to you?

IV Well, I think the big difference now to what happened before in the past is that we document what we are doing, we state which materials we use and why we chose those materials and we try to use materials that are reversible. So they should be able to go back to at least the stripped state of the picture but of course all the old restorations I took off as part of the Vermeer restoration, for example, they are not able to get those back.

So even if the restoration is reversible there is always something you do that is never reversible of course. I think that because we are so much more concerned with what people… you know … we try to do the best for the object now but we are shaped by our education, our time, our ideas now, and I am sure that in fifty years people will think differently about it. But I hope they will be able to go back to the stripped state and then do what they think is best for the painting at that time.

BF In thinking about relationships between drawing and conservation I was considering the idea that in drawing so much of it is about the mark that the *drawer* makes being revealed. Because I was making works that respond to attacks on paintings and then the restoration work that has taken place to them I am very much aware that the drawing I am doing is trying to trace or re-trace either the original painters marks and/or the restorers marks so when you are drawing there is a kind of invisibility.

So I was wondering is it that notion of the invisibility of the restoration important? And are you trying to take yourself out of the original painting?

IV Yes, that is really what I try to do, I just look at all the remnants of all the original painting that are left and I really try to as objectively as possible … and we often talk about 'knitting' it back together by placing small dots of paint and

we start to see the shape forming and you really let yourself be guided by the picture. In some cases it is difficult like for instance with the big losses at the bottom of the Vermeer, I had to make some assumptions, and I tried to make these assumptions based on other pictures by Vermeer.

And so I really tried to do it as I think Vermeer would have done it, and even, I think the perspective of the chair in the Vermeer painting is not completely right. I think Vermeer didn't like this, as I followed all the residues of the original paint and this is what I found so, and I could have made it sort of *nicer* [laughter]

BF Yes. [laughter]

IV But I didn't, because I couldn't, because I wouldn't, the remnants of the original paint told me that wasn't possible

BF So your decision-making you would place as secondary in relation to what was happening in this instance.

IV Yes, yes.

BF That is very interesting. Does that then play in to the idea that the artist intent is always visible? Or is it the process that is visible? Because sometimes the intention may be different to the process that is left

IV Yes, oh, I find it very difficult to answer can you ask again?

BF Yes. So, through analytical investigation it can be about the idea of getting back to the idea of the artists intention. Sometimes the artist may not have a clear intention, what may be evidenced is the artistic process – for example like moving figures or moving objects, so I wonder is it possible to get back to that artist intention? Or is that an interpretative act now? And we are trying to interpret what the artist intention would be.

IV It's an interpretation definitely, yes, and that is difficult. But as a restorer you always have this evidence of the material that is left, or maybe as you say the material process and that gives you clues of how to deal with a work or how to restore the picture, definitely, yes.

BF Because I wonder was Vermeer's intention to get the chair right? But the process means that perspectivaly it isn't but it works in relation to the painting, so I wonder is that an example of the gap between intention and production?

IV Yes, probably. And there is another interesting thing with this picture. If you look at the area underneath the chair there is a kind of purplish shadow in the bottom right corner. If you compare that colour to the top of the wall, or the wall above the chair, which is grey, there is quite a big difference in colour and before restoration the purple shadow was overpainted with grey in the same colour as the wall on top or above the chair.

We know now because of the research we did that the wall above the chair was slightly discoloured so originally it would have been less grey and more blue and it would have had less of a contrast with the area underneath the chair.

But still we felt that because the blue colour, sorry this is quite complex, underneath the grey layer was there, I think he forgot to paint the grey underneath the chair, or that it didn't really bother him. But now because of the discolouration over time we find the contrast is much bigger. So I think that is also a mistake by Vermeer or maybe something he forgot maybe.

BF And was that something that you had to attend to then? Or did you decide to leave that?

IV We decided to leave it. I was afraid it would be very disturbing but then it's not really possible to do something about it. Because what could you do? You can't overpaint or make it grey that's not plausible. Vermeer didn't do that so will you make the grey colour of wall near the chair less green? That is also not possible, as then you would overpaint all this original material. So it is just like a natural degradation process that we have to accept, so there wasn't a lot to do.

But the most interesting part is that it didn't get any reaction after it was on view about this difference, nobody made a note or remark about it. They did about other things, which I thought uh huh? …

BF I was following some of the critical reaction to the restoration, how do you feel now about some of the reaction that the restored painting received?

IV Yes, there was one Dutch journalist who was really critical, well he wasn't critical he was more than critical. He said the painting was ruined and that he compared it with the restoration of [Barnett Newman's] *Who's Afraid of Red Yellow and Blue*[212] and I think that was really, I mean, I didn't really like that.

BF Yes.

IV But I understand that there is a big difference before and after a restoration, and I understand that you have to get used to the new image and maybe you prefer the image before. I think the image he preferred wasn't really Vermeer's. He was looking at, all this yellow varnish and now the image as it is now is much closer to what Vermeer intended than the image before. If he doesn't like that image that is ok but to compare it to the Newman restoration?

BF Yes that does seem to be quite an extreme. That in a way follows on to when you restore a painting is the aim to restore it to something it would have been like when it left Vermeer's studio? Or is it to another time before the first restorations have taken place?

IV It is sort of, we try to bring it back to as if it had left Vermeer's studio but then aged. Because we don't want to bring it back to how it was when it was just painted because that is not possible. We need to accept the natural aging of the painting. I think if you would for example make a reconstruction of the picture then you would show it and probably people would not like it and then it would be how it would have looked when it left Vermeer's studio. Because we are so used to looking at pictures with these cracked patterns with their degradation processes that I don't think we can enjoy the picture, as it would have looked when it left Vermeer's studio.

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[212] An account of this highly controversial restoration and the subsequent legal fall out can be found in Hummelen, IJ. & Sillé, D. (1999) *Modern Art: Who Cares?* Foundation for the Conservation of Modern Art/ Netherlands Institute for Cultural Heritage: Amsterdam, pp. 222-232.

BF So then are you trying to bring the painting back to what could be described as an in-between stage? You obviously don't have a time machine you can't say I am taking away four hundred years but that it is, maybe not that it is an idealized state, but is it an in-between state? Between how it might have been and what it can best be four hundred years later?

IV Yes I think that is it. You want to show the artists intent but as well the aging of the picture after it was made up until now. So in an ideal world you would have pictures that had nothing done to them after they were painted and that is how we would like to see them now, for instance. But most pictures and especially iconic pictures have had so many interventions that really they are a long way from how they looked when they were painted.

BF So is this state a state of compromise between an idealised position and natural decay and intentional and non-intention action?

IV Yes, I think so. We tried to show Vermeer as much as possible. That was really our goal, to show the painting as it could have looked. So by taking off all these old restorations we go back to this aged picture, damaged, but really as Vermeer intended.

BF The very last question, as you have been most generous with your time. Do you use drawing at all as a conservator?

IV I find that a very interesting question. I really like to make drawings when I want to understand how a picture is built up. For instance, for a collection catalogue we tried to describe the painting technique and I find when you make a drawing you really have to look or make sure you look differently at a picture, in a way. So when I sketch I have to ask myself more questions and I have to look at the painting again and see how it is really made, and in that way drawing is really useful.

BF Would your drawings be diagrammatic or would they be based on colour? I mean are they like colour studies or tonal studies?

IV They are mostly black and white and they are sketches and I will mostly make notes around them.

BF So are they more like notebook drawings and ideas? Rather than a 1:1 diagram with points indicating where paint samples might have been removed from, which is more an illustrative mapping of a treatment.

IV That I will also do sometimes. For instance with the Vermeer picture you had these tiny holes in the paint surface so I made like you said a drawing of the contours of the picture and I mapped where all these small holes were, just by putting a Mylar piece of paper over the painting and retracing it like that.

BF Do they go on the conservation record then?

IV Yes.

BF I always thought an exhibition of conservator's drawings would be a fascinating thing to see. Because of your very close relationship to a painting you are in the privileged position, in that you get to generate secondary material that is a form of analytical scientific material, but you also get to work on the primary object.

IV Yes, it is the best job.

BF I also think there is something of a tragic role to the conservator because all your actions are, while you say they are invisible, they are visible for all of us to see as well. It is a unique position.

IV Yes, it is, it is also difficult sometimes especially with these paintings and also because you always have to work with certain deadlines. And because of the manual part in the restoration, you can sometimes just have an off day and it is just not working, then you have limited time and you feel like you have to compromise for the picture, those are difficult things I feel. Like in an ideal world I wish we had unlimited time for every picture

BF So in a way I suppose the fundamentals of conservation and restoration are dealing with this competition of and an awareness of time. But obviously the act of restoration and the amount of time you have to conduct that restoration has huge implications too?

IV Yes, and it is difficult for people outside of the museum to understand why you need so much time for restoration and why it costs so much money. Especially in the private sector I think, yes, sometimes … things are happening there … because people just don't want to pay for the time that is actually necessary.

BF So decisions can be formed or affected by those things as well.

IV Yes, unfortunately yes.

BF Ige, thank you very much for your time.

End.

Appendix 8: Documented conversation between Salvador Muñoz Viñas and Brian Fay. Conversation conducted by email correspondence December/January 2013/14.

Salvador Muñoz Viñas is Professor of the Conservation Department, at the Universidad Politecnica de Valencia, Spain. He has published widely on theoretical issues within conservation and restoration, including the seminal text *Contemporary Theory of Conservation* in 2005.

SM Salvador Muñoz Viñas **BF** Brian Fay

BF Recent art historical discourse has claimed that an artwork has anachronic properties, thereby not belonging to one single timeframe. Rather that it has a complex and plural relationship to time. Restoration of a painting can be seen to break a form of temporal continuity or chronology; directly rewriting and modifying what has gone before. In your view, if a work is restored to what time period (or periods) does it then allude to?

SM It alludes to the time we choose, or rather to the idea(s) we prefer the work to convey, nowadays, today, now. In doing so, it ineluctably alludes to our very present time.

BF In analysing the previous restorations and in some cases their visual documentation is there an optimum state and therefore optimum time of the painting that best presents the painting? Or is this a form of '*intentional fallacy*?

SM There is not an optimum state, or an optimum time in the history of the painting; however, there is a state or moment we like better. The *intentional fallacy* lies in not realizing that there is an intention behind conservation decision-making.

BF Is there an onus to reproduce the mark of the original artist – or are there more analytical decisions in the marks/brushwork used for restorative inpainting? Does the restorer act as an invisible secondary supporting role to the original artist /producer or should their (the restorers) work be explicit?

SM The restorer's work is as explicit as we want it to be. Thorough documentation is a trait of modern conservation: the reports could be widely available through the Internet, or detailed signs could be on display next to the paintings. However, this is very rare. I feel that there is no real interest in knowing about the restorer's work. We just prefer to ignore it –and there is nothing wrong in that.

BF In *Contemporary Theory of Conservation* (2005) you cite Michael Ames's notion of an artwork as palimpsest, and discuss how a painting can be seen to have a set of evolved meanings. Conservation should not 'exhaust the ability of an object to transmit different messages'.[213] Practically, how do you think this can be achieved? And following that, does this require new models of presentation?

SM This quote, and the subsequent discussion, is in practice an appeal for prudence: restoration is not ruled out, but it should not be as a routine, and/or without considering the consequences it may have on how the work may be perceived (i.e., on the messages it may have for the observers/stakeholders). It also introduces a new factor in the conservation decision-making process, which I regard as having paramount relevance: what we could call *semantic sustainability*.

BF In your discussion on the damage done to Velázquez's *The Toilet of Venus*[214] in *Beyond Authenticity* (2009, pp. 36-37) you, in my view rightly, suggest that with the repair work done to the slashes on the canvas that some

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213 Echoing the discussion in *Contemporary Theory of Conservation*, this quote is taken from a 2008 interview with **Muñoz Viñas** by Christabel Blackman, *New Horizons for Conservation Thinking*, e-conservation magazine [Online] available at http://www.e-conservationline.com/content/view/627/195/.

214 Velazquez, D. (C. 1647-51) *The Toilet of Venus ('The Rokeby Venus')* [Oil on Canvas] The National Gallery, London.

authenticities have been gained while others have been lost.' How might you have addressed these restoration issues differently?

SM The slashes might have been left there, in order to remind the observer of suffragists' struggle in early 20th-century UK, as has already been suggested by other authors. However, these authors are our contemporaries. I do not know whether or not this could have been possible in the UK, in 1914. In fact, for what I know about those times, it was a perfectly adequate decision for most people. This is what makes this story so interesting as a case study in the context of *Beyond Authenticity*: it shows that even in a case where perfectly right decisions have been made, some authenticity may be sacrificed.

BF Brandi proposed three distinct temporal stages for the artwork and with it conservation. To what tense do you think conservation belongs to? It is future orientated, concerned with arresting the present, or informed and must remain mimetic to that which has gone before? Or are there other temporal contexts you feel are more relevant and appropriate?

SM In my view, conservation is, firstly, present-oriented; secondly, it is future-oriented; then, it looks to the past, as we see it. The past is mentioned, but we deal with a very 'present' idea of what it is (As David Lowenthal has suggested –very convincingly, in my opinion).

BF Do you place a distinction between the terms *subjective* and *non-objective* in relation to conservation/restoration decision-making?

SM In my texts *subjective* and *non-objective* are in most cases, interchangeable terms. However, I would not go as far as stating that they are interchangeable terms in *all* cases, as I cannot recall every and all of my papers.

BF As a conservator does your relationship to an artwork alter after your work on it? In that would you feel some aspect of the artwork as a collaborative work with your conservation/restoration work becoming part of the experience of the artwork for future audiences/stakeholders?

SM I often remain emotionally or aesthetically *detached* from the artwork. I mostly see it as a technical problem. I have often discussed this with other colleagues from the paintings conservation field, since they often get somewhat involved with the artwork. This might have to do with the fact that I work in paper conservation, and the treatments are usually much briefer than the treatments of paintings; so to speak. I have much less time to get acquainted with the artwork. Also, I often deal with non-artworks (manuscripts, maps, newsprints, etc.) so I may be biased in that sense.

Perhaps, I should add that I do believe that conservation, and therefore the conservators themselves, have an impact on the artwork; to some (hopefully little) extent, they become co-authors of the artwork. This is a quote from a very light paper I have just published in a young Internet publication, *eDialogos* (Muñoz Viñas, 2013, pp. 48-54*)*; I was asked to speak about my favourite piece of heritage, and this is part of my text:

> If aesthetics and cultural prestiege were the most important factors in defining heritage, I would instead choose a painting. It would be *Las Meninas*, probably: no surprises here. I do not know of any other piece that offers such a blend of serene expression and sheer elegance. (And I am fortunate enough to have seen not one, but two *Meninas*. The first, the older one, before John Brealey's cleaning, with its nice, subdued, and slightly aged look; and the second, after the cleaning, more vivid, colder, more hieratic. I liked the diffuse warmth of the first *Meninas*, but I also like the livelier ambience of the present one. Wonderful work, really, that of Velázquez –and of its conservators).

BF Might two restorers treat the same work employing fundamentally the same methodology but have differences in the qualities of their painted outcomes? If so does this have implications for claims of objectivity?

SM If two conservators with similar experience and skills apply the very same methodology when treating a painting, the results should be similar (though not entirely identical, of course). Lack of experience and skills can make a difference, though. Sure, this does have implications for claims of objectivity (as implied in the above quote from *eDialogos*).

BF Do you believe that there is an implicit sense of trust by the stakeholders of a work to the operations and practices of the conservator/restorer?

SM Yes, indeed. This is a basic trait of many professional activities, and even of modern societies, with a highly developed division of labor. For example, we usually trust physicians or surgeons; we trust attorneys and accountants; we trust plumbers; we trust airplane pilots etc. We may be fooled sometimes, but we need a basic sense of trust for a society to work. Conservators are just another gear in this mechanism. Needless to say, this does not mean that we will never be taken, or that no one will abuse our trust: again, conservators are not free from these temptations. I would say that we are not particularly special in this regard.

BF In drawing the role of the trace is important, whereby the trace is present and relates to the overall drawing – what is the role of the restorer's mark/trace in painting and drawing conservation? i.e. What should be hidden and what revealed?

SM Sorry, Brian, I am not sure that I fully grasp the meaning of the term *trace*. I can tell, however, that what should be hidden and what should be revealed from the conservator's works depends on the observer(s). Nowadays, I feel that most observers do not really like to be reminded, or even aware, of the conservators' work.

BF Do you in your practice as a conservator use drawing? If so, how?

SM I rarely use drawings as a tool, except in some reports where a schematic view needs to be presented. Rather, I tend to use photographs.

End.

Appendix 9: Documented conversation between Kate Davis and Brian Fay. Conversation conducted via telephone and recorded, Duration 51 mins. November 1st 2013.

Kate Davis is an artist originally from New Zealand who currently works in Glasgow. Recent works have been shown in the Drawing Room, London and as part of the exhibition *Art Under Attack Histories of British Iconoclasm* at Tate Britain. Drawings by Davis have used theories and imagery from conservation and restoration and are discussed in the conversation below.

KD Kate Davis **BF** Brian Fay

BF Kate, from your experience and I am thinking particularly of the *Reversibility* series and the *Curtain I – VII*[215] series, are there shared concerns between the act of the conservator restorer and your drawing response to an artwork? One of the things that struck me is a haptic sustained engagement with a work that seems to have echoes within drawing, and I was wondering what your thoughts or views are on that?

KD Yes well, I think I first started thinking about possible connections between my work and conservation when I had a solo show at the Gallery of Modern Art in Glasgow called *Peace at Last!,*[216] which was in 2011. It was an invitation from the Gallery to make an exhibition in response to their collection. So I was able to bring works out of their collection but I was also working on *Curtain* around that time as well and I was really struck with the *Toilet of Venus*[217] and the damage that had been wrought on it by Suffragettes. The National Gallery had carefully conserved it and had kind of downplayed that action as much as they can although of course it has been written about and

[215] Davis, K. (2011) *Curtain I – VII* [Series of seven digital pigment fine art prints. Seven x 84 x 64 x 4 cm]. Collection of the Artist and Sammlung Schürmann.
[216] *Peace At Last!* Gallery of Modern Art – Glasgow, July 13, 2011 - October 16, 2011.
[217] Velazquez, D. (C. 1647-51) *The Toilet of Venus ('The Rokeby Venus')* [Oil on Canvas] The National Gallery, London.

there are reproductions of the damage that has been published and now exhibited. But that work in its conserved state is proudly on display in the Gallery.

When I was doing the research for the project *Peace at Last!* I was going through the archives at Glasgow Museums and I was really interested in anything to do with the Suffragettes and Women's history just because that is something I was interested in and of course the Women's history collection hadn't been accessioned yet so that was how I was able to find a pamphlet with a transcript of a Christabelle Pankhurst lecture in a damaged state. So that for me was really interesting on lots of levels but partly because it hadn't been conserved and there were lots of reasons for that of course, it is a reproduction so it is not an original artwork like the Velazquez painting and also it came into the [Museum] Collection as someone's personal collection of Suffragette material and anti-Suffragette material, that somebody had given the Museum so it didn't have a monetary value that they had paid for the work and bought in to the collection and I suppose hadn't been so much part of that decision making process.

And through that I got to meet really fantastic conservators working in Glasgow Museums called Stephanie De Roemer and also Tarn *Brown* who is the paper conservator. Stephanie is the sculptor conservator and they work across the whole collection not just Fine Art including objects that would be in the transport museum.

It was really interesting speaking to Stephanie as she made me aware of the way conservators used this term *reversibility* and the demand that they might have from different curatorial projects. They might be asked to take the same object and return it to a damaged state, or the state it was in when it was first made or the state it was in 500 years after it was first made.

I found that interesting in relation to the way that I'm trying to engage with art historical works and in a way insert my own voice often through that engagement into a point in time or a conversation around the work where I feel that I have something to contribute or that female voices were omitted to a certain extent at that time. So I was interested in that idea of the different ways

in which we would take something from the present and I suppose thinking about history as an ongoing process, which is something I am very much interested in, rather than something that is part of a clear chronology. There is a really lovely quote by the artist and filmmaker Lis Rhodes, that I have used before, where she talks about history from a feminist viewpoint and likening a chronological and hierarchical view of history as akin to washing hanging on the line and she talks about being much more interested in pulling the washing off and looking at the crumpled pile and that I think is a nice metaphor for a different kind of way of engaging with the past.

BF Yes, in my own work I am interested in that idea of the anachronic where time can be seen to repeat or disrupt and operate outside a linear framework. Do you think that in the case of *The Rokeby Venus* when that is conserved that they are reestablishing an linear time in a way implying that this event [the Mary Raleigh Richardson action] didn't happen so the timeline still remains, or do you think that the secondary documentation of *The Rokeby Venus* and indeed your own work opens up that discourse?

KD I think that action happened, and actually I feel that whatever way an institution responds to those actions or works that becomes part of it so for me the way the National Gallery responded to that is as much part of the politics around that action and is as interesting to me as Mary Raleigh Richardson's intervention with the work. But, at the same time I haven't drawn it to the National Gallery's attention that I have made this work. For instance I have work in the show *Art Under Attack*[218] exhibition at the Tate Britain and one of the curators Stacy Boldrick she knows about that work and she wanted to borrow *The Toilet of Venus* from the National Gallery but they weren't willing to do that at all. I find it interesting that those actions still for me have a very live resonance not least the fact that it is not as visible as it could be. So I don't see it as a returning to a certain state.

[218] *Art Under Attack: Histories of British Iconoclasm, Tate Britain, 2 October 2013 - 5 January 2014.*

BF I note in some of the research I conducted on your work before this interview that the text *Art and Agency* by Alfred Gell,[219] which I only came across through your work, strikes me a radical text that, while not a call for arms, but for a space of recognition for the history of an object that doesn't necessarily imply a political hierarchy.

KD It's funny because the same curator Stacy [Boldrick] had invited me to be part of a discussion event at The Fruitmarket Gallery[220] and I was in the process of working on the *Curtain* works and I decided that while not finished I would talk about them as a work in progress. Afterwards Stacy told me of this Alfred Gell text. I wasn't aware of it but it was one of those strange coincidences of somebody being able to articulate something that you are groping around trying to explore but I hadn't been able to think about it quite in those terms. I mean I don't agree with everything Alfred Gell says in that text but that idea of an addition rather than a removal I find really interesting and yes, I suppose it is always so subjective as well, which also makes it more complicated.

BF Related to that point reminded me of the work of conservator and theorist Salvador Muñoz Viñas and he talks about conservation as being an act of critical interpretation. One example he cited was Nelson's jacket, in that it was quite alright for a bullet hole to remain in that object as a way of telling a particular story yet when Da Vinci's *Burlington Cartoon* was shot in 1987 by a Falklands veteran, the first response of the Gallery was to commission the restoration. So he asks why is one bullet hole allowed, that is seen to add to the telling of a story and yet the other is removed as if it never happened. So I thought that this had echoes with the Alfred Gell text.

KD Yes, absolutely, that the traces that are allowed to remain and those that aren't.

BF And that very much seems to be an interpretative role. One of the things that struck me about conservation and restoration at the onset of this study was

[219] Gell, A. (2013) *Art and Agency: An Anthropological Theory*. 2nd edn. Oxford: Oxford University Press.
[220] Seminar: *Feminism and Contemporary Art* Wednesday 5 October, 2011. Speakers included: artists Rachel Adams and Kate Davis, art historians and writers Angela Dimitrakaki (University of Edinburgh), Alexandra Kokoli (Gray's School of Art), Declan Long (National College of Art and Design, Dublin), Sarah Lowndes (Glasgow School of Art) and chaired by Moira Jeffrey.

I had a lab model of it, that everything is arrived at through some objective, scientific analysis of material. Yet on looking in to it, it [conservation] is also informed by social and political factors, or a conservators training, the contingency of scientific treatments and imaging and I was wondering do you see a corollary between conservation and your responding to an artwork as operating within an interpretative function?

KD Do you mean sort of reinterpreting something?

BF Yes.

KD Yes, I think there are similarities in terms of that kind of intense engagement with something, and especially when I have made works through drawing that have also had the word reversibility at the beginning of the title that related to Jo Spence's works and various different sorts of archive situations. And part of that work is to do with care and attention and a sort of affiliating myself with her work and wanting to think about it and explore it and appreciate it through an activity that is very time consuming and the way that that translates to a viewer. And, yes, I am really interested in how works can be reinterpreted or as Yvonne Rainer says revisioned. So, yes I am very interested in that and I do think that a lot of good conservation is very creative.

BF Yes, I think it has that and acknowledges itself in that position as having that interpretative creative role. I think some of conservations recent seminars are opening up this field, and that like drawing it is reluctant to put any parameters or definitions around itself which is another commonality I thought that is shared between the two areas, this reluctance of definition, where words like may and possibly could, a hedging of bets that is sometimes used in the language that is used to couch and define drawing. It seems to be echoed now in some of the discourse around conservation now.

KD Yes.

BF Do you find there are any distinct differences between working from a painting as opposed to other material, obviously taking the Jo Spence photograph archives and other objects you have worked from? I just wonder is

there any distinction or critical thinking altered because the source material is a painting?

KD Well, I studied Printmaking for my BA and then I did an MPhil about printed matter in the expanded field and I think I am always very aware that what I am actually responding to is the reproduction. When I went to The National Gallery and spent time in their Archive looking at their files on the *Toilet of Venus* and Mary Raleigh Richardson's action on it, but, the works that I made was using the National Gallery's poster and then I also made a multiple work which was using the postcard of *The Rokeby Venus* and I have often made that quite explicit. With a work such as *Who is a Woman Now?*[221] which was responding to reproductions of De Kooning's *Woman* series of paintings and treating them like figures in their own right but its from cheap reproductions.

So, I suppose, it was just wanting to be very transparent about my relationship to those works is through a printed reproduction of them which is a completely different thing to the painting itself and maybe part of that is that I have never really painted apart from very early on so I feel that when I have been making works like *Who is a Woman Now?* or the *Disgrace*[222] works which are in the *Art Under Attack* exhibition I am interested in trying to enter into a dialogue with those works using similar ways of working even with the reproduction of a Modigliani drawing looking at those lines and thinking about those lines in relation to drawing.

But I suppose I feel that, yes, I haven't really thought about it as explicitly as this but I suppose part of it is that I wouldn't be able to genuinely enter into a conversation, in the same what as I hope to be on the same terms partly through process with a painting as I can with a drawing or a print.

BF On that, do you think that when you are working from a pre-existing work be it the primary piece itself or say the secondary reproduction, do you then see that act of reproduction through drawing as some form of acknowledgment or homage to that image, maybe homage isn't quite the right word but, or a

[221] Davis. K (2008) *Who is a Woman Now? 1-3* [Pencil on Paper]. The Arts Council of England Collection and private collections.
[222] Davis, K. *Disgrace I-IV* (2009), *Disgrace V-VIII* (2013); pencil on found images with accompanying video work (2009).

recognition of the status of that image but you are then recontextualising it through drawing?

KD I think with the Jo Spence works, I don't know if it is homage, but I am interested in things that are sometimes marginalized and sort of, sounds like a contradiction, but I have often been drawn to making work about work that has become overly familiar sort of artists whose work has been reproduced on countless things that they have become to a certain extent that they have become part of a mainstream understanding of art. So someone like De Kooning or Modigliani where there might be posters of their work in a … doctors waiting room [laughs] … or places outside of the gallery

BF Like tea towels [laughter] …

KD Yes, and in a way that over familiarity with some of those works, in a sense I think I was drawn to trying to rethink them differently because some of them I feel maybe, kind of close down a bit in terms of, I suppose someone like De Kooning's *Women* series that it is as if it has become very much a part of an established canon on twentieth century art, its in *The Shock of the New* its part of that understanding of history and I wanted to unpick some of those … overly established or delineated positions in certain works and its not that I, I mean I don't think that they aren't incredibly important works, so there is always an ambiguity there, on the one hand I want to engage with them because I am frustrated with certain aspects of them, but on the other side I also have great admiration for them as well. So it is trying to open up more of a questioning discussion around those works.

BF I noted in one of your interviews for the Drawing Room show, you are finding that there are different speeds to the drawing, from say using print or screenprint and then adding a drawing to that or with the *Curtain* series that there notions of a mechanical reproduction that gives different registers of time. So on that, does drawing hold a particular temporal reading or properties for you?

KD I think that the aspect of time is an important part of the work, and I think it is important both in terms of the way that my hand and my head are engaged

with that activity. I have realised, and its very obvious but, studying printmaking- many of the printing processes involve you being intensely engaged with the plate or the imagery and then there being a gap during which something happens, be it a screen being exposed or the metal plate lying in acid and then you can work with it again.

I think sometimes also when I have made some sculptural works I have been more involved with all aspects of the process and sometimes its involved something being fabricated and it coming back to me and I think that increasingly I find that gap becoming more difficult. It is probably, on one hand to do with control, although I am interested in ways in which I can remove control from myself, but through the process of making.

So a work like *Disgrace I-VIII* I feel like I removed control to a certain extent in that I was drawing around my own body, quite rapidly, and it wasn't sort of premeditated which parts of my body were there and I could also because I was both drawing and sitting on the paper I couldn't often see what I was drawing, it was following through touch. I quite enjoyed that bit, as the end was always a surprise.

But, I think that wanting to have more engagement consistently myself is to do with thinking whilst making and that's the thing I find with drawing is that because there isn't that gap you are always sort of working at the speed of the mind and I think sometimes that those gaps, when something goes away and then comes back – although sometimes you need that, it takes away from that thinking process where the making process is happening in tandem with the thinking.

BF Do you find that's equally true for your more finished drawings, perhaps finished isn't quite the correct word …

KD Do you mean photorealist?

BF Yes, because you know the way drawing carries with it the connotations of the autographic mark and the line as an index of thought, while I think that is true in certain drawings, but I just wonder what your thoughts are on this in relation to your more photorealist drawings? When you say drawing and

thinking, it's not that intuitive form of thinking perhaps because the thought is more projective … you know …

KD Yes, I know what you mean in that. I think in those kinds of drawings because they are so time consuming you have to commit at a certain point to seeing something through and, in a way it can't change drastically once you have committed to a certain point.

But, at the same time I feel like there is a very creative looking and thinking that actually I find totally exhausting and really physically demanding and it's a total relief when I am not working like that. I think there is a different kind of intensity, but I think it is an intensity about thinking and looking. Actually, I found that I felt I learnt a great deal when I made a piece for the exhibition *Peace at Last!,* which is in *Art Under Attack* as well which is the enlarged drawing and screenprint of Christabelle Pankhurst *Reversibility (Militant Methods).*[223]

What I found so interesting about that which was a bit of a surprise was, that I was working the way I have done for lots of photorealist works, but because I was drawing, this is something you are probably very familiar with, because I was drawing damage, I realised that the drawing process … it sort of democratized everything, in that to draw a hole or a tear in a photorealist way I needed just to think about it in terms of a tone in relation to another tone or a shape in relation to another shape. And so in a way the pencil enabled me to, not represent it without prejudice, but it kind of evened everything in to the same, it was cohesive or it sort of took away from the actual object where it is very clear that something is printed or something has been scratched where as in the drawing its all been applied though the pencil and marked in different ways of describing different kinds of marks.

Yet I was having to use similar marks to describe a detail of her hair as I was for a bit of paper that had been scored in to and I found that really interesting how the drawing both in some ways it kind of allowed you to see those marks differently - both in a way both it made them kind of tender and that sense of

[223] Davis, K. (2011) Reversibility (Militant Methods) [Framed pencil and screenprint on paper, 135 x 80 x 3cm]. Glasgow Museums Collection.

care and attention had been applied to them so that there is a certain beauty to it but also it becomes even more kind of repellent, as it is sort of disrupting that image but on the same terms so it can begin to make less sense rather than the marks working against each other on the actual object.

BF It's funny I had just made some notes earlier as I was thinking around the whole discourse around drawing as indexical of an action, or a movement or a time and I am wondering in relation to what you are saying – when you are working in that photorealist way from a damaged work you are actually following the index of somebody else's action and I was wondering does that affect your drawing? Or is that part of your thinking when you are working, which you nicely described as a democratized approach?

KD Following the index of someone else's? [pause]

BF Yes, I was just thinking of the scratches and tears across the Pankhurst pamphlet, it's not so much about, well, while the drawing is an index of your action, the substantial part of that drawing can literally be the tracing of the indexical action of somebody else's action on the original and I was wondering does that feed into your approach?

KD I quite like the way it was a counterpoint to the way the Curtain I-VII works were tracings of the Suffragette marks that were generated with intent and then tracing the marks on Reversibility (Militant Methods) that had been made by someone with anti-suffragette feeling. But I suppose I was thinking of it more as following the remains of something where those marks hadn't been repaired, it is probably a bit of a stretch but it could be a tracing or making evident the marks that haven't been conserved or that they are the marks that aren't there but could be there.

BF I find sometimes that there is a tenderness to that action or those forms of description, and that corollary of the immediacy of a violent action is the time that it then takes to transcribe that split second moment is then so exaggerated in its production and description in drawing, that it does set off different readings.

KD Absolutely, and I think I am always trying to question that kind of drawing. There is a security in it too and there can be a sort of comfort so I've tried to make works that are questioning why is it necessary to draw in that way? What does it mean to draw that way today? How does it relate to a history of photo-realism? And yes I suppose I sort of feel there is a kind of danger for me in working in that way as well.

BF Yes I understand. That is why I thought it really interesting in some of the different registers you are establishing in your practice through the use of print and other forms its not just readily identifiable work– there is an openness and freshness brought to your dialogues with pre-existing works.

KD I hope so.

BF I know at the end of many of your interviews somebody will ask about your using art as a source material for art. But I was wondering do you establish a criteria in the present that you then go back with, almost a prism of those concerns in the present and apply that to something that has gone before, or is it something that has gone before that allows your critical thinking to manifest something in the present?

KD I am trying to think through works and moments of the past through my own present. I think it is probably a combination of the two I suppose it is because of my relationship to and interest in those works within the present that I have wanted to focus on them but at the same time for a few years now I have been finding that problematic in that I feel I have sort of developed a pattern, or a pattern was emerging as a way of working. You know Caoimhín Mac Giolla Léith?

BF Yes.

KD Well Caoimhín has been very kind and supportive and has written some beautiful texts on my work and he, a few years ago, very perceptively said so Kate it seems like you are always responding to works by male artists, and at that point I don't even know if I had made *Disgrace*. I hadn't really thought about it in those terms it was more thinking about different representations of women.

Then I began to be interested in that and made some works more consciously aware of that and going against that as well, so I made work that was responding to Faith Wilding's performance *Waiting* which was part of the Feminist Art programme in the early seventies. But then I began to think that there was a pattern emerging of having a comfortable distance in responding to something from the past, and I think this is still something that I am finding quite problematic and unsure how to move forward with because I think there is a strange kind of appetite for artists to be responding to something which already exists there seems to be a lot of funding opportunities and residencies and I have been given invitations to respond to something and in some ways that can be exciting and surprising and bring something new to the work.

And then in some ways I have begun to feel that it can also draw you away from actually having to deal with what is important in the your work and what is at the root of your work and can sometimes be a distraction. Also I am not entirely sure if it helps in terms of generating critical work because I feel that sometimes maybe the institutions are giving these opportunities because they want something that is going to celebrate what they already have in their collection and it becomes a compromised relationship rather than one where for example, I felt quite free, I was freely responding to De Kooning's *Women* series and I haven't contacted the Museum of Modern Art, New York about it.

BF Yes, I know what you mean.

KD Which you know would be fine but that work was genuinely about something that felt important in my practice and now I am trying to question that idea about the artist responding to something else. Which of course you always are but I am interested in that problem and I have tried to address it through making works more recently where there isn't a clear art historical reference. Rather it is more about something that is much more muddy and subjective and personal, so I am interested in those ideas too, but I don't feel that either kind of approach is exhausted.

BF One last thing, I was wondering about that notion of interplay between past and present, do you think there is something in drawing that it exists in this present state?

For instance, if you put a drawing from say Egyptian culture beside a Julian Opie that there is something because the immediacy of the mark is against the paper that it has the rhetoric of capturing thought. So do you think there is something in drawing itself that allows those temporal a-historic non-linear explorations take place?

I mean, is there anything in the properties of drawing for you that allows that interplay between past and present because drawing has some kind of distinct temporal claim?

KD I don't know about it being a-historical. I think I am interested in looking at a drawing from whenever it is made, say the seventeenth century, and I don't think of that outside of, I could engage with it and I would feel through my own work that it has become part of a dialogue which is outside of the time it was made. But I am interested in looking at things within the context of which they were made not that that has to be closed down or can't be explored further, but I think it operates within that context as much as it can be and as part of a current conversation.

But I think that one of the things that I enjoy about drawing although I sort of work against it when I am working on really labour intensive drawings is that I do like the sense that drawing has an immediacy to it and that most people have held a pencil and there is the sense of the sort of simplicity of it which the pencil, the paper and hand and I suppose that also relates to the idea that drawing is also related to sketches and plans and that kind of way to see something, to imagine something which has more of a provisional or possibly exploratory quality than may be the way something is seen through certain kinds of painting. It's not fixed or finite. I like that, as much as I recognise that some of my drawings share that quality of a painting that they have moved away from something that has the speed of the sketch about it.

I first started producing drawing when I graduated and was doing my MPhil and didn't have money for a studio and I didn't have money to use printmaking facilities so drawing became a necessary way to try and explore ideas and see things and I really enjoyed the fact that at that time a sketchbook could become

my studio. So there was at that time a kind of modesty to it, which I still really like though I probably don't use that quality as much as I really could anymore.

BF Kate, thanks very much for your time.

End.

Appendix 10: Documented conversation between Tom Molloy and Brian Fay. Conversation took place in Dublin, April 29th 2012. Duration of recording 45 min 51 sec.

This edited transcript is an extract from the full conversation. This version concentrates chiefly on the discussion of Vermeer, drawing and conservation.

Tom Molloy is an artist who lives and works between Ireland and France. He is represented by the Rubicon Gallery, Dublin and Lora Reynolds Gallery, Texas. In 2011 he exhibited the drawing series *Woman* based on a selection of paintings by Vermeer.

TM Tom Molloy **BF** Brian Fay

BF What interested you to use Vermeer in your drawing practice?

TM There is a personal drama that you then make something of. I don't like to put in my own biography, as the work is usually nothing to do with me. I will exclude myself as much as possible from my work in general. In the way that I draw I don't want to be expressionistic in any kind of way. I have lots of personal rules, like any artist and drawing for me is just cross-hatching, only. It's the most basic kind of drawing because anybody can do it, its making greys; it is just like making a watercolour.

BF Do you see it is as more tonal than linear?

TM Yes.

BF Because that is a big thing within Vermeer as well,

TM Yes, and when you draw from him you have to get rid of edges; but he is so good at keeping edges and getting rid of edges they are kind of stuck in a space. He also eliminates brush strokes and sometimes you look at one of his

paintings and a curtain has all the brushstrokes on it and other parts are lost in a kind of ambiguous space I think.

BF In *Girl with the Red Hat*[224] there is an essay by Georges Didi Huberman[225] who talks about that there are parts of this that are photographically done and thinly painted and everything is describing something and then you get to the hat, and the hat is about paint.

TM Yes and it is like *The Lacemaker,*[226] it is also very photographic in places and then the small red threads come out and it is like an explosion of paint. When you look at it up close its almost like Pollock

BF Huberman calls this a pan, a punch or a juncture …

TM Yes, a kind of rupture.

BF Yes, he then says that perhaps this could be part of our 20th/21st Century enjoyment of Vermeer because we feel that he deals with the materiality to some degree. Similarly with the Vermeer in the National Gallery of Ireland,[227] which I think, is a really good Vermeer, it is noticeable how the tiles are painted, and it seems to be paint sitting on the surface of perspective.

TM These tiles remind me how Japanese prints put a pattern on a fabric. The fabric would have folds on it and are three-dimensional and then the pattern will be just flat, it's almost like a rubber stamp on it. Vermeer almost paints tiles like that. There is not a big foreshortening or a softening and there's no depth of field on the tiles, they almost sit flat. This contradicts the tiles as they are almost going into another perspective. There is the sense when you look at them and isolate them as tiles they seem flat, yet when you look at them in the context of

[224] Vermeer, J. (c.1665-67) *Girl with the Red Hat* [Oil on wooden panel, 23.2 x 18.1 cm]. National Gallery or Art, Washington.
[225] Didi-Huberman, G. (1989) ' The Art of Not Describing: Vermeer – the detail and the patch', *History of the Human Sciences*, 2 (2), pp. 135-169. A full use of this text and his subsequent essay 'Appendix: The Detail and the Pan' in (2005) *Confronting Images: Questioning the Ends of a Certain History of Art* are used in Chapter Three of this thesis 'Intentionality – the artist, the conservator and the artist'.
[226] Vermeer, J. (c.1669-71) *The Lacemaker* [Oil on Canvas, 24.5 cm x 21 cm.). Musée du Louvre, Paris.
[227] Vermeer, J. (c.1670-71) *Lady Writing a Letter with her Maid* [Oil on Canvas, 71.1 cm x 58.4 cm]. The National Gallery of Ireland, Dublin.

the picture they go in to the picture so maybe that is part of our enjoyment of the work now, because its also about paint.

BF How did you arrive at the scale? The reason I ask the question is that I am trying to take on the conservation side of things working with a 1:1 scale, trying to be some kind of record or map of the painting as an artefact

TM When I was doing them that was one of the considerations, should I draw them 1:1, but I draw them so slowly that it would take me a year to do one so it was a really practical decision; but it was a consideration that if I wanted to do these that ideally they should be the right scale. But I kept the scale between them all. I think they are all 10% of the originals, I can't quite remember now, but the scale is right between the paintings I picked. So *The Lacemaker* is quite small and they are all the right scale proportionally to each other.

BF When you were talking about the tone, did you work from colour reproductions or did you alter them to black and white yourself as an intermediary?

TM I like to work from bad photocopies. If a scan is too good and you work from it, it becomes too much like verisimilitude. It controls you too much, whereas the photocopy has a certain kind of remove from the painting, it is black and white it sets out tonal relationships. So I draw from photocopies rather than the originals.

BF I found myself that the more I began to look in to this I am also trying to find the date of the photograph of the image I am working from is taken as that is another temporal stage. I would try and get a high-resolution image of the painting and work from that.

[Brief description of BF working methods then further discussion]

BF So do you then, well looking at this image we have in front of us [BF drawing of Vermeer Infra-red reflectogram *Girl with a Red Hat* plates] they are the infra-red plates, so they were useful in that they set up a grid, but would you then when gridding put down a basic plan and then work through systematically

in a grid? Or does that keep changing depending on the nature of the image you are working with?

TM I would literally just take a grid and put it on the page and draw out every white bit and draw up to the edge of the white bits so there is very little rubbing out or altering what it will look like. But there is always that moment when you have to push it a little bit further than what you think it is going to look like. Sometimes that works and sometimes it doesn't.

BF That's very interesting because drawing can be associated with this open, speculative, you know I think tritely described as a 'primary vehicle of expression' 'you think you draw' paradigm, and I think when you are working from a pre-existing work that dynamic changes completely. Do you find that?

TM Yes, because you can see that it is a primary medium, you can make a drawing of the table and you make a painting of it etc. But if it is an end in itself it has, or it is closer to photography than anything else. For me coming from a black and white photography background it is closer to photography than painting. I often think of this idea that lots of artists draw from photographs and it is like the death of photography.

Because with photography you also have the notion of truth, even if you don't see the negative you know that there was a negative and the negative may have been altered or when you go into the Dark room it is going to be different, you can change contrast, the size, the scale, or crop so there is never a truth. But there is a negative. And with digital photography, with no negative, there is no starting point, no germ that all the photographs came from.

So I think on a cultural, psychological level we have lost that and in ways that's one of the reasons why I go back to the idea of a truth in an image. Not that it's just a truth within the image but a truth in image making. That we have a demand for is that really telling me what is what, what happened. And there is funny relationship when you draw from digital images, because every child can alter an image, but when you hammer it down with drawing, that there is only drawing from one image therefore that is a new starting point for an image, or for the ideas of truth and imagery or whatever.

BF That has a real resonance with an article by Ed Krčma, from University College Cork, it's a really good essay published in *Tate Papers* 14.[228] He talks about a realigning of drawing with analogue photography, he discusses Tacita Dean and William Kentridge. His general point, if I have it right, is that there is a new relationship now between drawing and analogue photography, not just the photography equals 'draw with light' idea but with the idea of the haptic engagement the sense of touch that happens with analogue photography where light touches the surface and passes through a physical piece of film that is the negative and is projected onto paper where it is held and that it has this form of process, then that is a similar relationship to drawing. So he is aligning this relationship to drawing versus say digital video. And I think it is really interesting …

TM Yes, and also it is a physicality [in analogue photography] even if you don't understand Chemistry you can understand that there is simple understanding of how a photograph is made. For me I don't know how a television works or how radio waves work its some kind of magic or digital photography, I can't understand it, but there is the hands on process, even if I don't fully understand the chemistry, I know that the light goes through here and this happens and chemicals fix it. Its not a nostalgia, I don't think it is a nostalgia, its more about a reclaiming of truth, a position of truth for imagery in a way.

[General discussion on *Projet Gutenberg,*[229] a group show at Galerie Jeanroch Dard, Paris about artists who respond to a physicality of photography and the imprinted idea of mechanical print. Conversation then moves to competing models of time in drawing and photography.]

BF Does that [Photographic understanding of time] then have echoes in certain types of drawing processes?

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[228] Krčma, E. (2010) 'On Drawing: Cinematic Drawing in a Digital Age', 14, *Tate Papers*, [Online]. Available at http://www.tate.org.uk/research/tateresearch/tatepapers/ (Accessed: 17 February 2011)

[229] I was invited to exhibit work for this show. Details can be found on the gallery link http://www.jeanrochdard.com/projet-gutenberg.

TM Yes it does, it slows down how we think and perceive. It's a slowing down of the ingestion of an image and that's what drawing can do.

BF Had you seen the work of the artist George Deem? He does paintings of Vermeer with the figures taken out. There are no figures in them at all. So for instance in *The Art of Painting*[230] he would take the figures out

TM So does he leave blanks?

BF No, he fills in the backgrounds its an imagining

TM So he makes up what was there. That was interesting in what you were saying about the restoration because I had to invent the bits and it was like the process of restoration its like this is a bit of a conceit to invent the tiles behind him, or the pattern on the tiles behind that don't exist. So you have to come up with shorthand's to make them look like it was always there, you feel kind of bad about that, and any objects that the people are holding they have to be removed as well because they are contingent on the person. Its strange it is like that invention is a form of restoration as well.

BF It is, I suppose. For me restoration seems to be both and additive and subtractive process. Some restorations would have elements added in the case of religious iconography with genitalia showing depending on the religious sentiment at the time, so you get an additive action. Or in the case where there is the taking away of say previous varnishes or restorations so that things are revealed.

That is the case of the Vermeer in the National Gallery of Ireland, after the 1974 robbery when the restoration was taking place they cleaned the surface where the tiles were and discovered the little red seal which changes the whole dynamic of the painting because she is now writing in response to someone because the seal was broked and discarded

TM And visually isn't it important too?

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[230] Vermeer, J. (c.1662-68) *The Art of Painting* [Oil on Canvas, 120 cm x 100 cm]. Kunsthistorisches Museum, Vienna.

BF Yes, compositionally there is another triangle formed. So restoration can be about adding in. So did you use other Vermeer paintings as a key then for what you thought might be behind?

TM Its funny because I still have one or two that I might make and there is a *Last Judgement* painting in the background, not sure which painting it is now. But there is lots missing as the figure of the woman is standing in front of it. There is speculation that he did it from this painting in Ghent, I think, in the Cathedral.

So you find that painting, now it is not an exact copy of the one in Ghent, but it is close to it. So you take little bits from that and invent this new painting thats in the corner which is an amalgam of what Vermeer had and what historians say he probably worked from this painting. So to make the drawing you use what is probably a composite of the Vermeer and the other big painting which is probably a lie.

BF Did working from these paintings alter your working method or do you have a certain programmatic method and these works just come into that language ?

TM Yes, pretty much

BF I was interested in what you said about the edges because one of the conundrums I found was that you are changing a painters work who is hugely associated with colour and tone into line, which was maybe something he may not have placed huge emphassis on. So it is always felt like a slight conceit, but if you are cross hatching you don't have that as an issue.

TM No, no you don't but you can make lines or you can make edges against edges and how soft or hard do you want to make them.

[Conversation moves to a discussion on a drawing series Molloy is making using the same set of photographs Gerhardt Richter used for his *October* series.)[231]

BF Just to finish up, what do you make of the renewed interest in drawing. I have mixed feelings about it. But you have been associated with drawing, not exclusively and your practice has opened up using other objects, but generally has it affected what you do? Do you find it interesting ?

TM I think it is just another medium that has taken its palce with any other medium and thats a good thing in a way. It brings painting down a little bit.

BF It just strikes me that there is an idea that drawing has to announce itself, in that this is a drawing show and it is about how people draw, and sometimes I think that that foregrounding of the form can make content slip back. What struck me about your work is that the content matches the form,

TM I always had the idea that for me you have the concept then; whats the medium that makes sense. It could be a drawing It could be a painting It could be a sculpture a lot of the time I do think that if a drawing doesnt fit in to those set of rules. Sometime I say why not put the photograph in to the frame and thats it, does that work just as well.

But I think the thing for me is that drawing slows down the viewer and make the viewer pay attention and also I draw very small and its the privacy of that. Often they go and someone else can look at it, often it is about that, it is not a public act, rather private with one viewer and that is why I like to make small drawings.

BF Yes and the other thing about that notion of labour and slowing down is that some people want to amplify the labour so it becomes heroic

TM Yeh, how long did that take?

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[231] Richter, G. (1988) *October* - Fifteen part painting series, [Oil on Canvas]. Collection of the Museum of Modern Art: New York. Molloy's drawing series is currently showing at The Drawing Center, New York, as part of the group exhibition *Small*, July-August 2014. Information available at: http://www.drawingcenter.org/en/drawingcenter/5/exhibitions/9/upcoming/804/small/ (Accessed: 24 July 2014).

BF But obviously your scale changes that completely.

TM Yes... Actually just thinking about *The Girl with a Pearl Earring,* when I was making the series of drawings that I wanted to keep together. There was one that was going to be key to the series that I never made and it was *The Girl with a Pearl Earring* if she left the painting it would just be a black painting. But time happened and I never made it and there is no point now as they are all gone and split up so it would have been nice, like a Malevich.

BF Because isn't there a companion piece *Study of a Young Woman*[232] that's in the Met I think, she is only turned slightly towards us

TM Yes, the one with no eyebrows, it's a strange painting, beautiful though.

BF Tom, thanks for your time.

End.

[232] Vermeer, J. (c.1665-67) *Study of a Young Woman* [Oil on Canvas, 44.5 cm x 40 cm]. The Metropolitan Museum of Art, New York.

Appendix 11 **Table compiled listing all the major documented actions that were performed on *The Girl with a Pearl Earring*.**

Five Documented Treatments of *The Girl with a Pearl Earring* since 1882[233]		
Date	**Restorer**	**Restoration acts**
1. 1882	Van der Haeghen[234]	• Painting relined and existing tacking edges of the canvas are removed. • Dimensions of the painting are therefore reduced.
2. 1915	de. Wild	• Painting cleaned, • Retouched • Varnished.
3. 1922	de. Wild	• Varnish restored.
4. 1960	Traas	• Painting relined • Existing varnish removed • Loss areas retouched then re-varnished. • Remains of tacking edges from 1882 treatment were folded out so dimensions of the painting became increased
5. 1994	Wadum and Costaras	• Painting technically analysed and documented, • Previous varnish removed • Previous fillings removed • Painting cleaned • Retouched with soluble paint • Re-varnished

[233] Information for this table is drawn from material published in: *Preserving our Heritage. Conservation, Restoration and Technical Research in the Mauritshuis* (2009, pp.181-185), and from Fora TV (2013) *Restoring The Girl with a Pearl Earring.* A presentation by Emilie Gordenker, Director of the Mauritshuis Royal Picture Gallery the Hague. Available at: https://www.youtube.com/watch?v=buIYUSr8xQA&list=FLcH00nffO4cueyz9knCNw5g (Accessed 13 November 2013)

[234] It is probable that there may have been more treatments prior to the earliest documented listing.